Lute Society of America Quarterly
Digital Supplement

No. 13, Part 2 — June, 2021
Supplement to LSAQ Vol. 55 No. 3-4

Table of Contents

Now Made Easy
Music from the Balcarres Manuscript
3 The Lady Binnies Lilt by David Grieve
3 Trenchmore by David Grieve
4 John Come Kiss Me Now by John Red
4 Balow, Mr. Beck's Way
5 The Old Duke of Loraines March Mr Beck's Way
5 Another Celia,Beck
6 The Canaries the New Way
6 Lillybellaro

It Isn't Always a Tieffenbrucker:
More About the Hellmer Lute
7 The Joseph Hellmer Lute in the Lazzari Collection/Flute Museum
Sigrun Richter
11 The Joseph Hellmer Lute as Witness to the Rebirth of Early Music in Italy in the 1960s
Gianni Lazzari

Weiss: The Dresden Manuscript (Part 4)
Edited by Douglas Towne
13 Sonaata 47 in A
28 Sonata 48 in F# minor
42 Sonata [4 in Bb] de; Sigre. Slylv. Weiss
54 Sonata 49 in Bb
66 Sonata 50 in Bb
79 Sonata 51 in Gm
94 Sonata 52 in Cm

www.LuteSocietyofAmerica.org
PO Box 6499 Concord, CA 94524 925/686-5800

Board of Directors
Catherine Liddell (term expires 2021), Jason Priset (term expires 2021)
Larry Brown (term expires 2022), Braedon Hofmann (term expires 2022)
Gary Boye (term expires 2023), Ryan Closs (term expires 2023), Jeff Noonan (term expires 2023)

Officers
President—Catherine Liddell lutesocietyamericapresident@gmail.com
Vice President—Jeff Noonan jjnoonan@sbcglobal.net
Treasurer—Melanie Nester TreasurerLsaLute@gmail.com
Clerk—Braedon Hofmann hofmann12@yahoo.com
LSA Administrator—Nancy Carlin lsaq.editor@gmail.com
Journal Editor—John Griffiths jagrif@me.com
Journal Typograhy and Layout— John Orluk Lacomb john.orluk@gmail.com
Webmaster—Ben Romvari ben@planetgrafix.com
Copy Editor—John Cassidy judecass@aol.com
Membership Director—Fiona Thistle LSAmembershipdirector@gmail.com
Lutes for Sale Administrator—Melody Packard Lutes4Sale@gmail.com
Outreach Director—Ryan Closs rclossmusic@gmail.com
Lute Rental Program Administrator—Fiona Thistle LSALuteRental@gmail.com
Lute Rental Program Traffic Manager—James Louder lsatrafficmanager@gmail.com
Quarterly General Editor—Nancy Carlin lsaq.editor@gmail.com
Quarterly Assistant Editor—Sean Smith lutesmith@gmail.com

The Quarterly is published four times a year by the Lute Society of America, Inc., in Concord, CA. Copyright 2021 by the Lute Society of America, Inc. All rights reserved. ISSN 1547-982X

The Lute Society of America reserves the right to publish on the Internet (on the LSA website) any *Quarterly* content. By submitting material to be published in this printed *Quarterly* issue, *Quarterly* editors and authors grant the Lute Society of America permission to use their material in this additional manner.

Members are entitled to receive the *LSA Quarterly*, the *Journal*, to have access to all old LSA publications on the website and discounts for LSA Festivals. To join the LSA, visit our website:

https://lutesocietyofamerica.org/join/

or mail a check to: Lute Society of America, P. O. Box 6499, Concord, CA 94524 USA. Checks must be in US dollars drawn from a US bank.

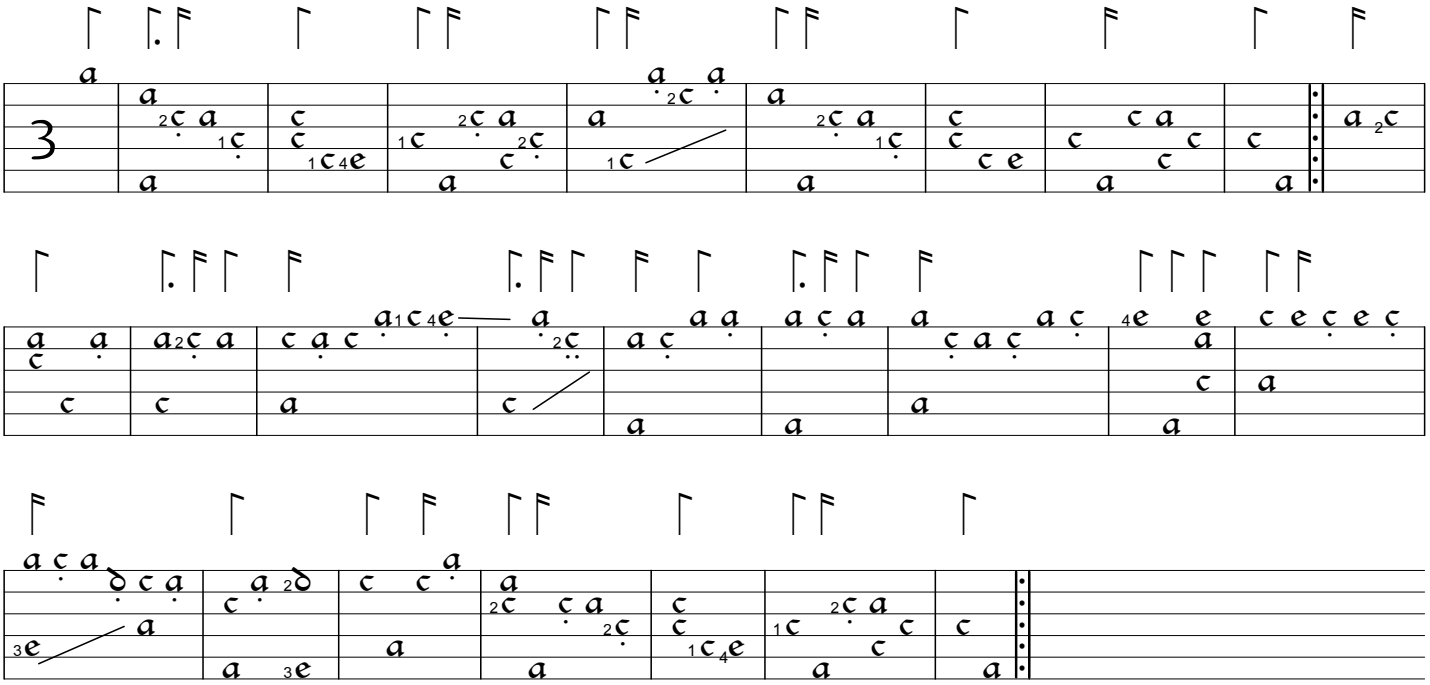
www.LuteSocietyofAmerica.org

Now Made Easy

Pieces arranged from the Balcarres Manuscript

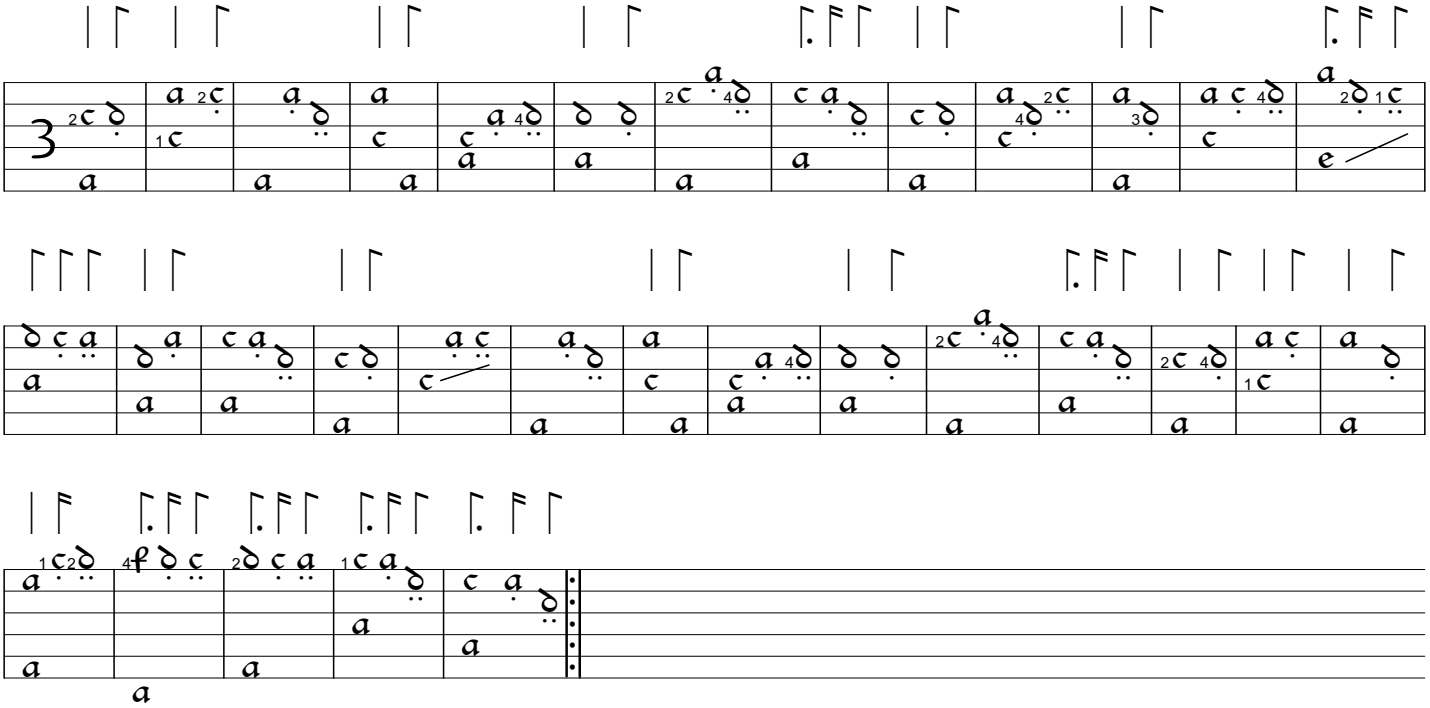
Arranged from GB-En Acc 9769
Balcarres No. 100

The Lady Binnies Lilt by david grieve



Trenchmore by david grieve
a = F

Arranged from Balcarres No.105
GB-En Acc 9700 89/1/6

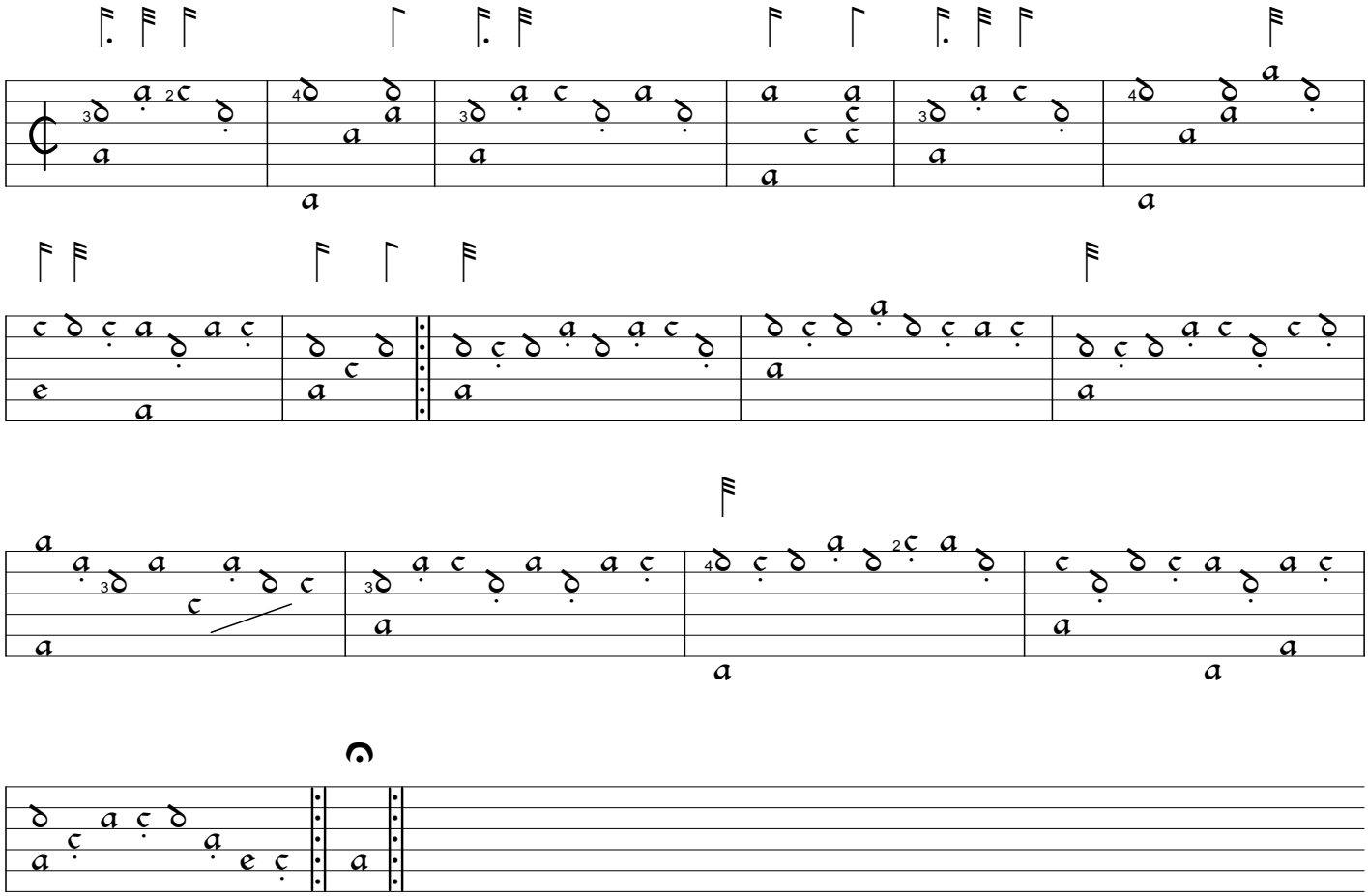


John come kiss me now by John Red

a = F

Balcarres No 244

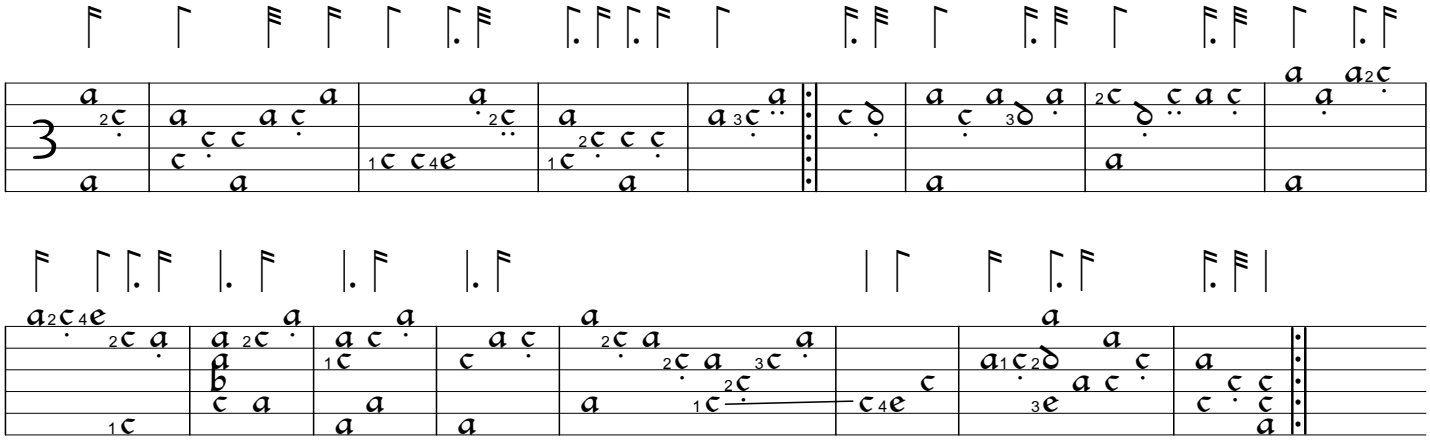
GB-Enl Acc.9769 84/1/6



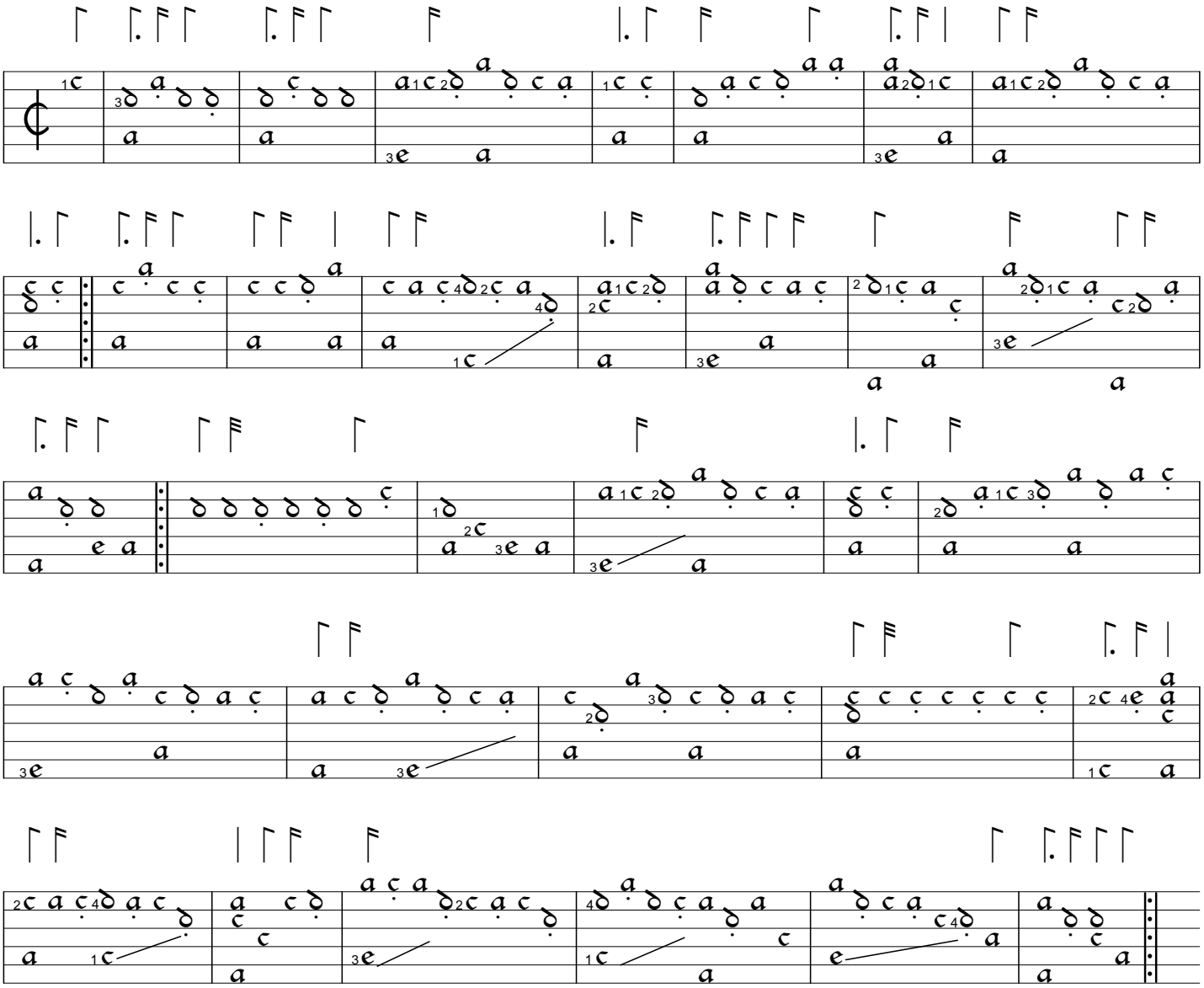
Balow, mr Becks way

Arranged from Balcarres No. 36

GB-En Acc 9769 89/1/6

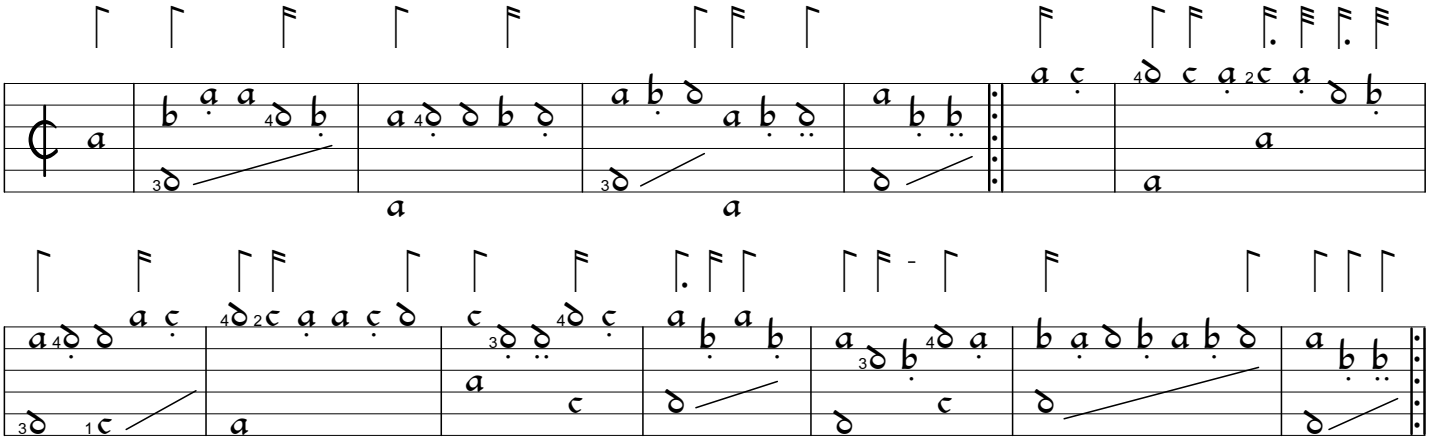


The old duke of loraines march Mr Becks way a = F Balcarres No. 52

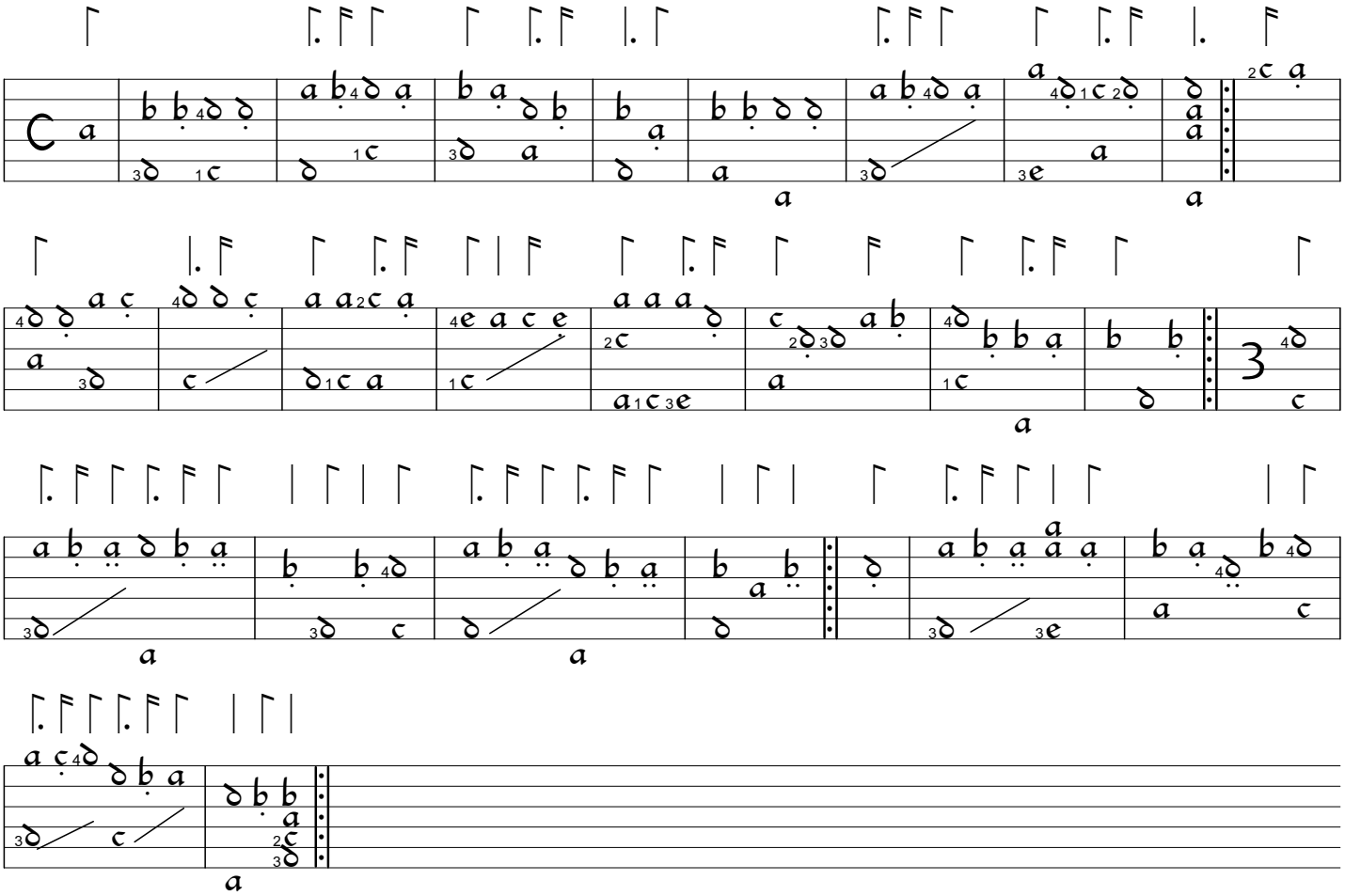


Another Celia, Beck Arranged from Balcarres 9769 No. 18

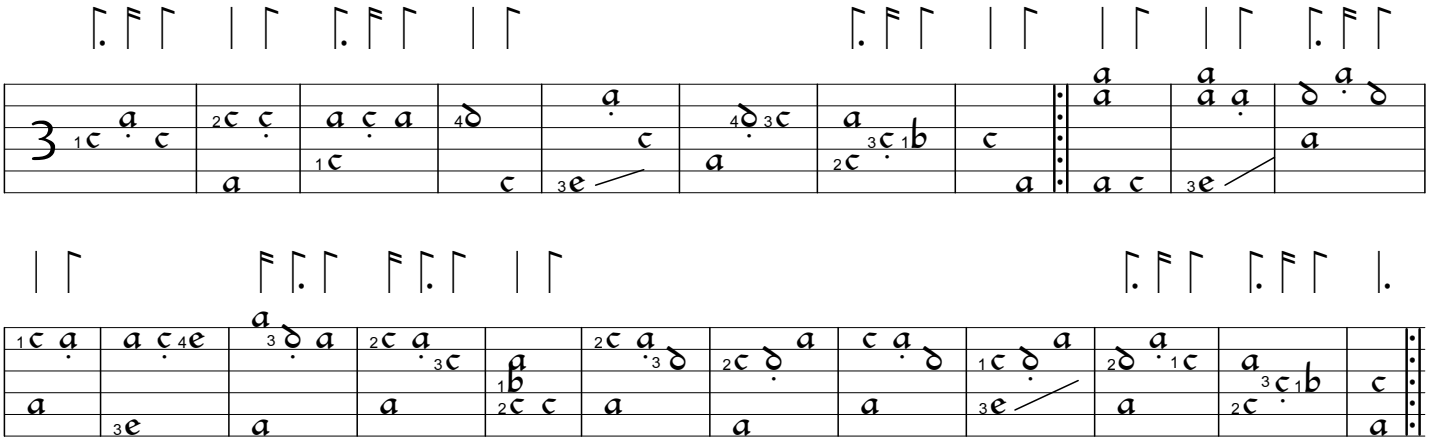
a = F



The Canaries the new way, Arranged from Balcarres f. 121 No. 186
in mr mcLaughlans fashion, by mr Beck a = F



Lillybellaro Balcarres No. 58



It Isn't Always a Tieffenbrucker: More About the Hellmer Lute

Sigrun Richter

The Joseph Hellmer Lute in the Lazzari Collection/Flute Museum

The Purchase of the Historic Instrument

In the spring of 2002, Gianni Lazzari learned that recorders were being sold at a flea market in Florence (Lazzari). These were being offered online, on German EBay, as "Instruments such as you might find in the attic." Lazzari had been buying twentieth-century recorders for some time, and they were additions to his collection of historical transverse flutes. At this time he had already collected about sixtyal recorders. (Recently, Lazzari has opened Museo del Flauto, an education flute museum in his home in Bologna. The collection displays both historical transverse flutes and several recorders [Lazzari, YouTube]).

Lazzari travelled to Florence and found that the dealer had about thirty flutes of various sizes and types, primarily from German makers. An enormous price was asked, so Lazzari countered with a more reasonable price, and then offered also to purchase two viola da gambas, both built in Germany in the late 1930s. The dealer explained that the gambas had been in the possession of Nives Poli (Trieste, Istria 1915–Florence 1999), in addition to other instruments, the rest of which he had in his garage, awaiting the imminent relocation of his business. Lazzari was interested, and eight months later he returned to Florence, meeting the dealer in a huge garage where, in addition to many other musical instruments, three lutes were stored.

In addition to the lutes, Lazzari saw a massive, two-manual Neupert cembalo with black keys, a Neupert ottavino (octave spinet), a seventeenth-century psaltery, a Swiss alphorn, Egyptian bongos, and a Peter Harlan drum. He purchased the three lutes (already valued by an expert on behalf of the dealer), the spinet, and some other instruments. Also included in the purchase were correspondence, photos, and a collection of concert programs. (The psaltery was too expensive, and both it and the harpsichord later ended up in a private collection in Milan.)

Among the documents, Lazzari discovered several copies of a description of his activities by Poli's life-partner, Rudolf "Rolf" Rapp (Munich, 1906–Florence, 1971) during the Second World War. Rapp, while working for the German consulate in Milan, had met Poli, then the prima ballerina at Milan's La Scala and later a choreographer for both stage and screen. The pair moved to Florence, where they began their musical activities.

figure 3 The lute in its original condition

figure 5

figure 8

Sources

Lazzari, Gianni. Letter to Sigrun Richter "Il liuto Joseph Hellmer de Museo del flauto—Collezione Lazzari." May 25, 2020.

Lazzari YouTube. "Il Museo del Flauto", la Collezione Lazzari Youtube, retrieved online June 10, 2018 at www.youtube.com/watch?v=TYrp65h4f5M

Photos of the Restoration in Progress

figure 13 Rebuilt shell

figure 14 Rebuilt shell

figure 15 Gluing the bars to the soundboard

figuew 16 Adjusting the angle of the neck for optimal string action

figure 17 Bringing in shape, veneer, and gluing on the neck

figure 18 Gluing on the soundboard

figure 19 Gluing on the soundboard

figure 20 Gluing on the fingerboard

figure 21

figure 22 Bowl with neck, fingerboard, liners

figure 23 Restored bowl

figure 24 Letter of complaint to Magnus Hellmer, 1612
“The signatures at the end are not written personally but by a professional writer, as it was usual in those times. Joseph Hellmer’s signature is the third one in the right column.

The Joseph Hellmer Lute as Witness to the Rebirth of Early Music in Italy in the 1960s

Gianni Lazzari

In the years after my purchase, I met with different musicians who, in their youth, had performed in concerts together with the duo Poli-Rapp, including the cembalist Edward Smith (he had studied in Florence and appears on an LP with Rapp on the tenor viola da gamba); then my colleague Roberto Frosali, guitar teacher at the conservatory of Ferrara, Orlando Cristoforetti, the first lute teacher at the conservatory of Verona; and Mirco Caffagni, the founder of the Società Italiana del Liuto. Caffagni showed me a picture of a concert with large vocal and instrumental ensemble in the Giardino Boboli (Florence), in which he and Rapp were among the lutenists. Cristoforetti told me that Rapp might not be convinced if he learned about the new discoveries and developments in historical performance practice, but that he (Cristoforetti) always considered Rapp a cultivated musician, full of enthusiasm and new ideas for early music. Apparently Rapp competed in a piano competition in Warsaw in his youth—but I have no idea how one would go about proving this.

Over the years, I have found many notices of concerts, conferences, and sound recordings of the pair. Both, Nives Poli and Rolf Rapp, were multi-instrumentalists—playing on recorder, cembalo, lute, viola da gamba, historical percussion instruments, and possibly on cello, since I found in their collection (which ended up with an antiquarian in Lucca) some music for cello from the classical era. In Lucca I bought Julius von Schlosser's catalog from the musical instrument collection of the Kunsthistorsiches Museum in Vienna, signed by Rapp in pencil.

The duo played many concerts together with local musicians and singers for the Accademia Filarmonica di Bologna, at the invitation of Professor Giuseppe Vecchi. Another photo shows the two with their lutes as they accompanied a madrigal ensemble in the Accademia di Santa Cecilia in Rome.

I found among their papers, programs for conferences on early music. Noteworthy is a series from Medaglioni Musicali: five conferences with musical examples, which were held at the University of Bologna in 1970.

In the [LP] series S*toria della Musica* and also in *Antologia Sonora della Musica Italiana*, published by Riccardo Allorto, they released three recordings: LPs 3, 6, and 9—I have found two of these at used record shops. On LP 9, *Anthologie sonore de la musique italienne: Corelli, Vivaldi, Brescianello, Bonporti*, Rapp played lute and cembalo and Poli played cembalo. The (German) liner notes describe the history of the instruments used:

> The sound of the pieces on this recording are especially enriched by the historical instruments. which, as at the beginning of the eighteenth century, are played with rounded bows. The violins and the cello came from the ducal de Medici family, and were cared for for many years by B[artolomeo] Cristofori, who in 1716 invented the pianoforte (he immediately named it the pianoforte). One of the violins is a Stradivarius, the other is from F[rancesco] Rugieri [*sic*], a pupil of G[irolamo] [*sic*: Nicola) Amati, built in 1665. The cello was also built by [Antonio Stradivari] Stradivarius in 1690. The lute is an original instrument by Tieffenbrucker, Venice, 1600. It was restored by J. S. Bach's famed luthier, Chr[istoph] Hoffmann, in Leipzig, 1721. It is a nine-course Lute.
>
> [Der Klangcharakter dieser Werke wird in der vorliegenden Aufnahme durch historische Instrumente, die wie zu Anfang des 18. Jahrhunderts mit Rundbogen gespielt werden, besonders bereichert. Die Violinen und das Violoncello stammen aus der Sammlung der großherzoglichen Familie Medici und wurden lange von B. Cristofori, dem Erfinder des Hammerklaviers 1716 (er nannte es bereits Pianoforte), betreut. Die eine der Violinen ist eine Stradivarius, die andere wurde von F. Rugieri, einem Schüler von G. Amati, 1665 gebaut. Das Violoncello stammt von Stradivarius 1690. Die Laute ist ein Originalwerk von Tieffenbrucker, Venedig, 1600; sie wurde von dem berühmten Lautenbauer J. S. Bachs, von Chr. Hoffmann, Leipzig, 1721 restauriert; es ist eine neunchörige Laute." Liner Notes to "Anthologie sonore de la musique italienne / Aldo Redditi, Margherita Vacchelli: violons, Roberto Caruana: violoncelle, Rolf Rapp: luth e clavecin, Nives Poli: clavecin" (Harmonia Mundi Standard HMC 25111, 1959).

As we now know, the true identity of the lute's maker is

Joseph Hellmer. The brand mark "MD" may have been confusing, but Rapp came very close to the actual date of the instrument.]

I also have the album *Harp Music from the Middle Ages* (Candide QCE 31083, 1974 originally released by Vox Musiclis, VOX 35047, France, 1973) with Elena Polska, harp, and the ensemble La Camerata with Nives Poli playing the lute, the psaltery ,and percussion. Other recordings can be found online. Noteworthy is also a recording with the Orchestra dell'Angelicum di Milano with a flute concerto—and a lute concerto—by Vivaldi. On YouTube one can find both concerti.

The three lutes I bought were valued by an expert, just as the dealer said, so I accepted the price. It was clear that there waswas one very old lute and two from the twentieth century. In the concert announcements from the Poli-Rapp duo, it was claimed that one of the lutes was an original from Magnus Tieffenbrucker (see the lengthy quote above). Underneath the cap of the instrument, the brand mark "MD" (Magnus Dieffopruchar?) was visible. Could this be correct?

The second instrument is a baroque lute by Hans Jordan from 1936, and the third was a lute by Hermann Hauser, 1924. This last was described in concert programs as a copy from "Wenger, 1722." The frets are metal. I would describe this as, at the very least, a pseudo-copy.

In contrast to the incompleteness of the information about Rolf Rapp's musical education, a profile of Nives Poli as a dancer was considerably easier to find. Poli was trained as a dancer at the La Scala Opera House in Milan. There, in 1936, she became the prima ballerina assoluta. In 1938 she danced the principal role in the Italian premiere of Tchaikovsky's *The Nutcracker.* In the following year she became the director of the dance ensemble and choreographer of symphonic ballets that were produced in many Italian theatres, especially in Bologna. In 1940 she danced principal roles in *Sleeping Beauty* [Tchaikovsky] and *The Firebird* [Stravinsky]. Her correspondence shows that she also worked at Palermo's Teatro Massimo, as well as at theaters in Trieste, Cairo, and Ankara.

From the surviving private correspondence we discover a lot about the activities of the duo in the rebirth of early music. One of Rapp's principal goals was to present unknown composers and musical instruments, both in concerts and at conferences. One can confidently state that their ensemble was the first and possibly the only one of its nature in Italy at the time, and imagine the unexpected spectacle it represented. In the 1930s there were already musicologically informed critical editions: *Instituzione e Monumenti dell'Arte musicale italiani* (Ricordi 1931–1939), to which Fabio Fano also contributed. Also noteworthy is the collection *Il segreto del Quattrocento* by Fausto Torrefranca (1939). After the war, many editions followed, including some early music composers. But who was to play all of this music in large or small ensembles?

Rapp created his own ensembles, specially designed for his purposes, simplified here and there in the realization of the accompaniment of the voice. He obviously knew quite a bit about improvisatory historical performance practice. Nives Poli played the cembalo, lute, recorder, and percussion.

In conclusion, I would like to express my thanks to Nico van der Waals for his work in restoring and rebuilding this early lute. He and Sigrun Richter have done the valuable work of identifying the original builder. Additional thanks to Sigrun Richter for her research, represented in both photographic documentation of the individual work stages, as well as in [this] article, in which all of the luthiers who have worked on this instrument are also presented. Sadly, the soundboard was unsalvageable, but it will remain as a historical document, preserved together with the lute.

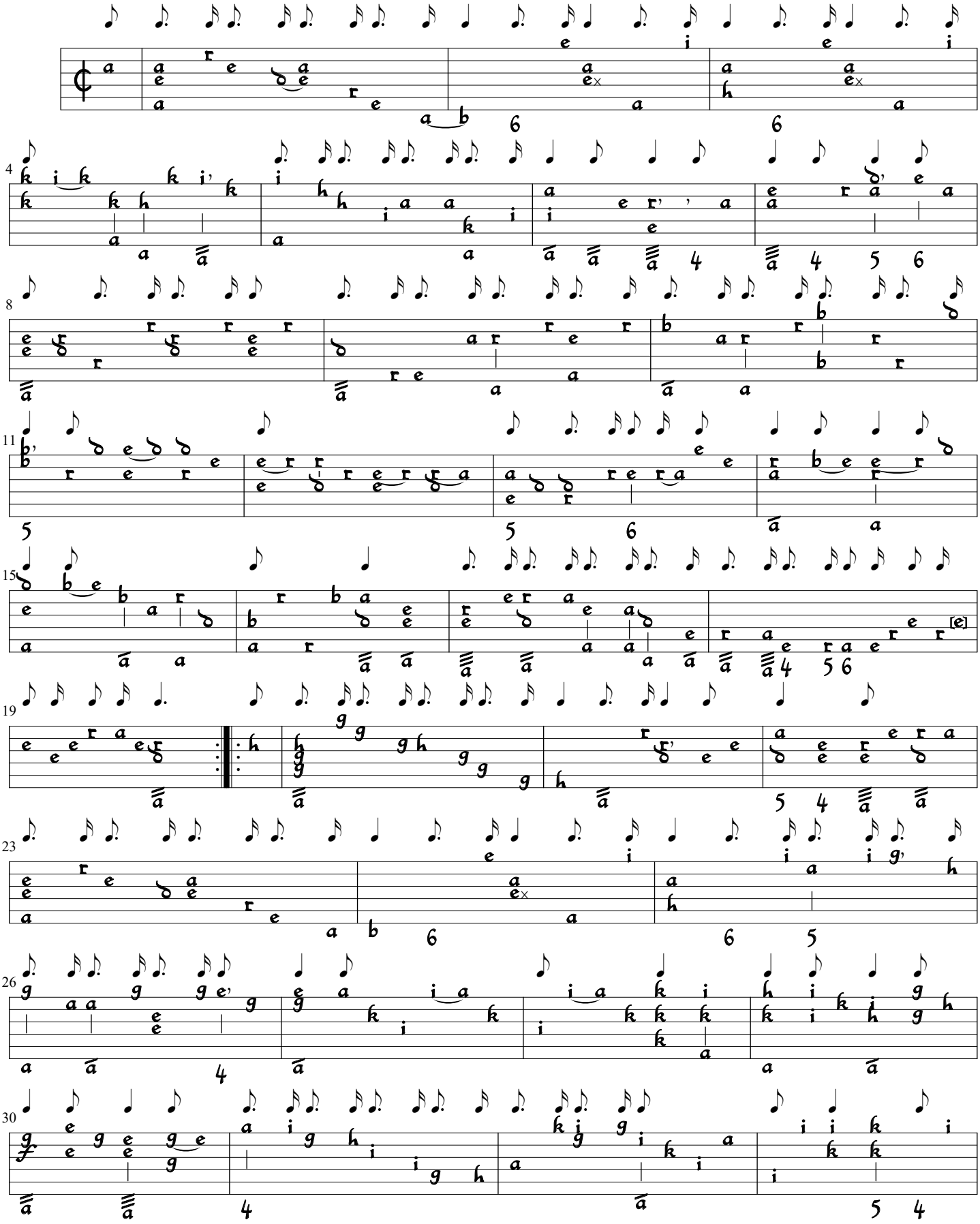
It seems to me that the lute was brought to Italy by Rolf Rapp. His interest in the lute and in early music might well have dated from his youth. The lute by Hauser, who lived in the city of Rapp's birth, is from 1924, the year Rapp turned eighteen. Possibly his interest [in the lute] was only piqued later on in the 1930s. His baroque lute by Jordan was built in 1936. The conversion of the early lute [the Hellmer lute] took place in 1937. Was the Hellmer lute already in his possession, or did he buy it from Jordan? We

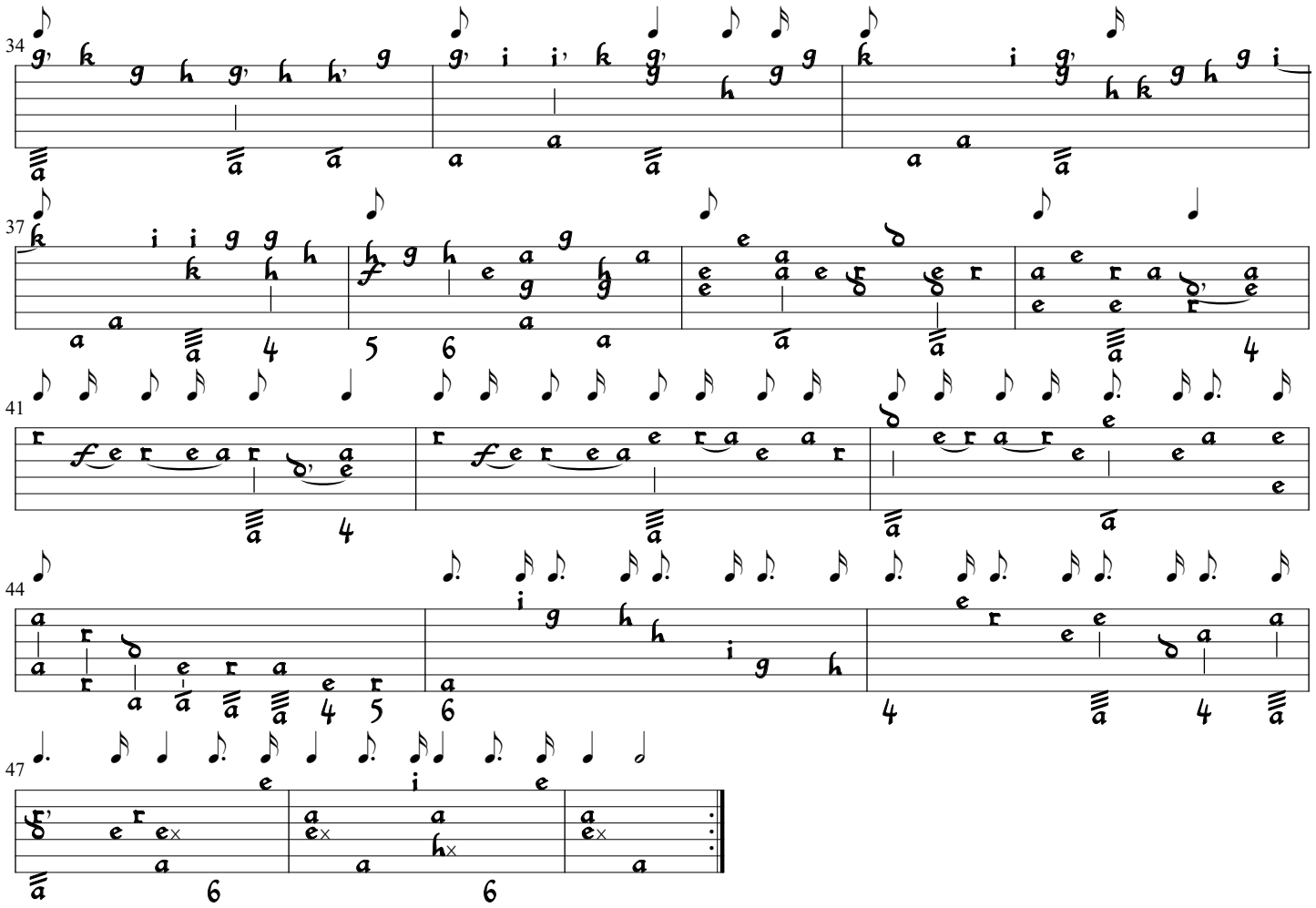
don't know who the previous owner was; much information concerning dates and ownership(s) is lacking. However, after inspecting the list of luthiers who, over the course of time, laid their hands on this antique lute, it seems highly unlikely that this Hellmer lute found itself in Italy beforehand. Probably Rapp brought it to Italy.

The only Italian instrument maker who worked on it was Enrico Piretti, in Bologna in 1958: so, from the time when Rapp was permanently settled in Italy. Piretti was primarily a guitar builder, but there is one lute made by him in the collection of the conservatory of Bologna. A lute, yes, but very heavy, with a thick layer of shellac on the soundboard.

Sonata 47 in A
i. Entrée

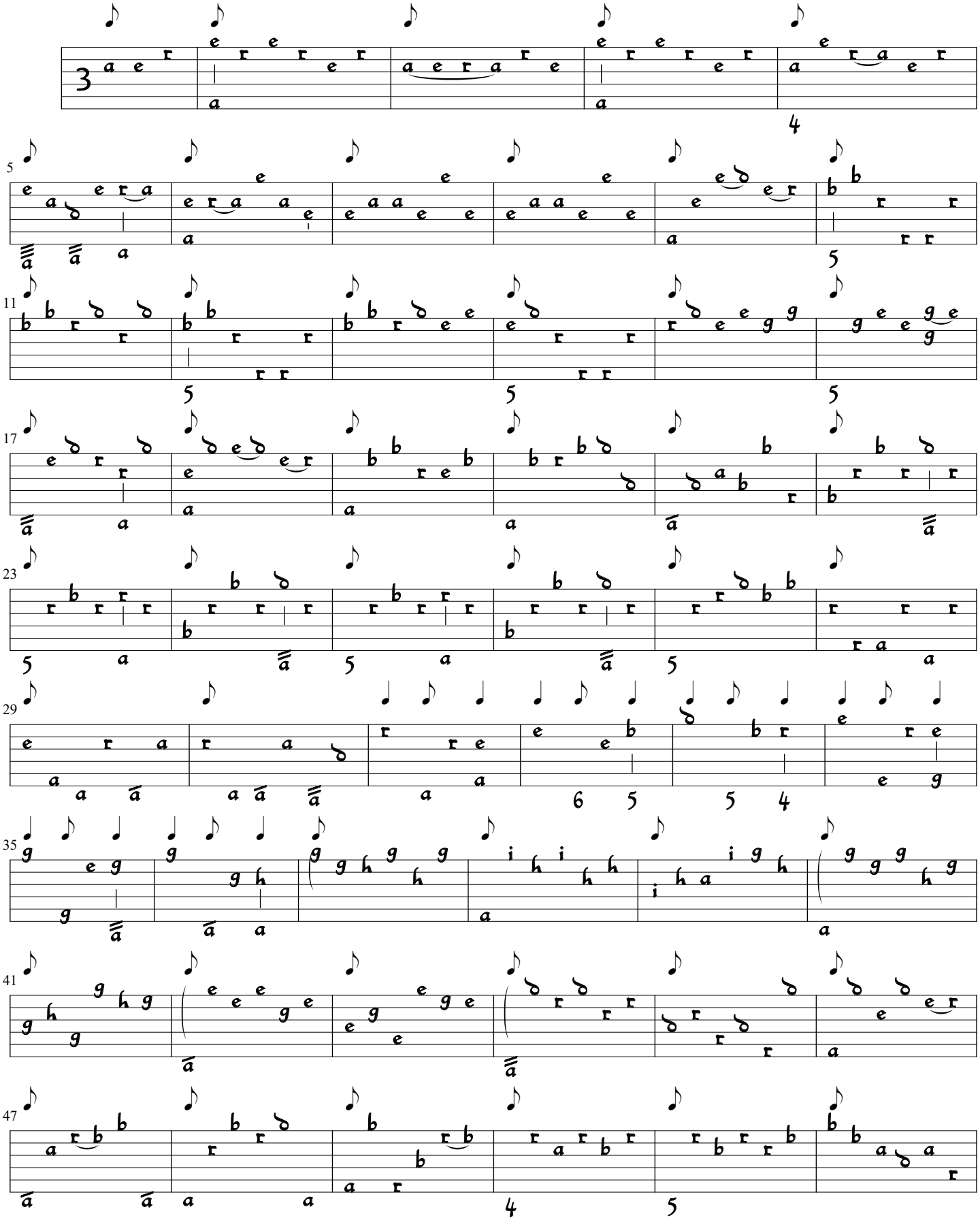
Sylvius Leopold Weiss
(Dresden 2841-3, p. 181)

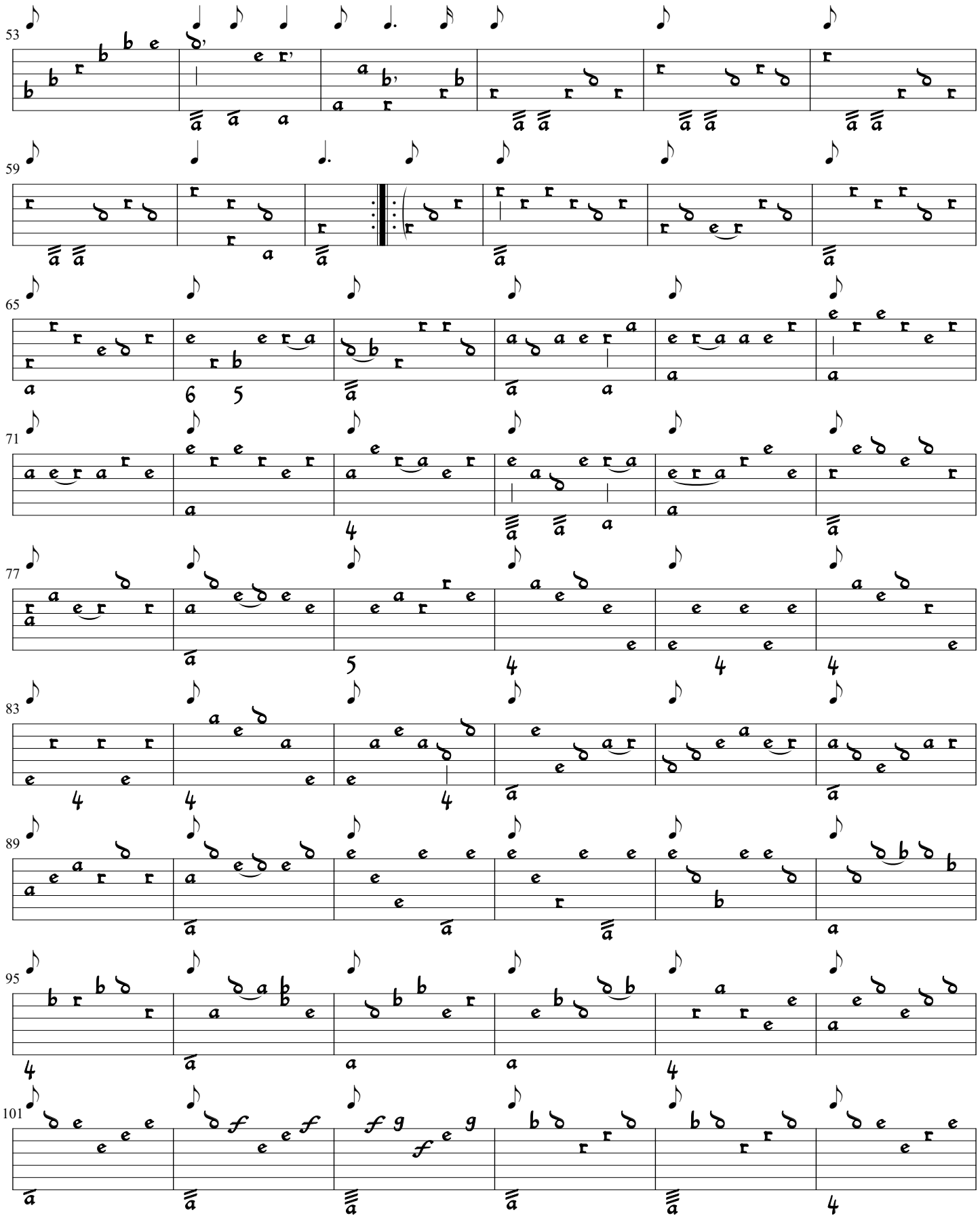


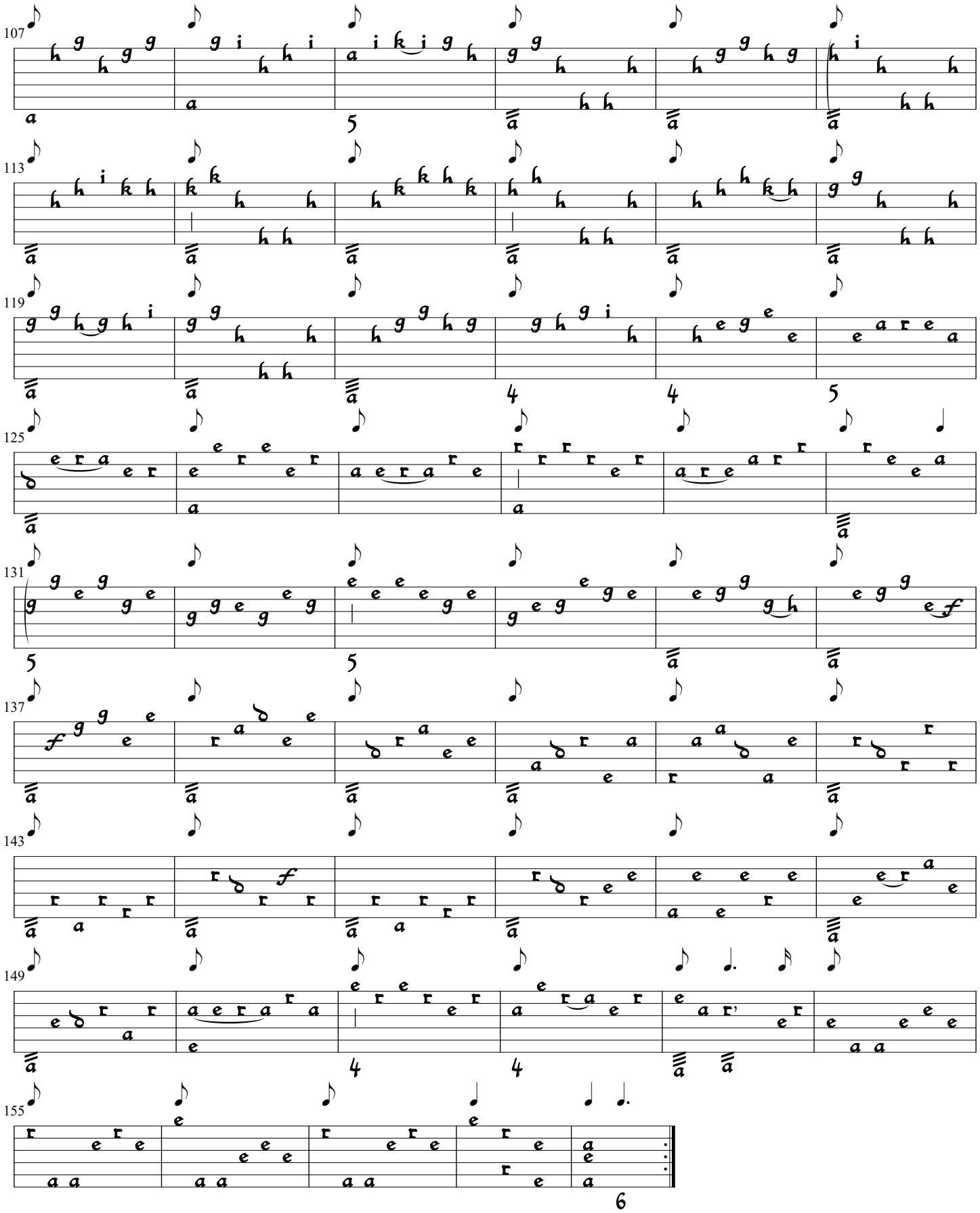


ii. Currante

Sylvius Leopold Weiss
(Dresden 2841-3, p. 182 - 183)

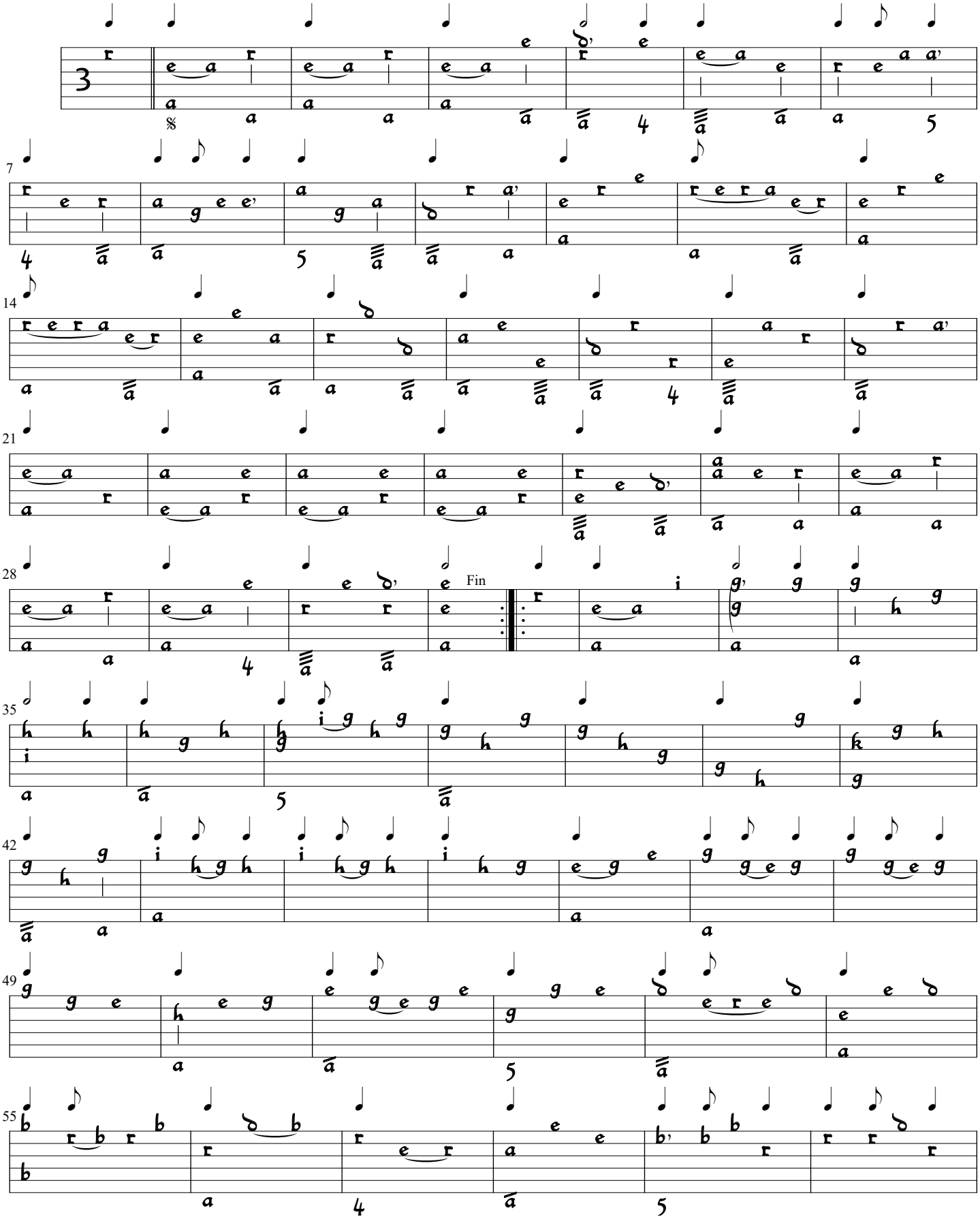


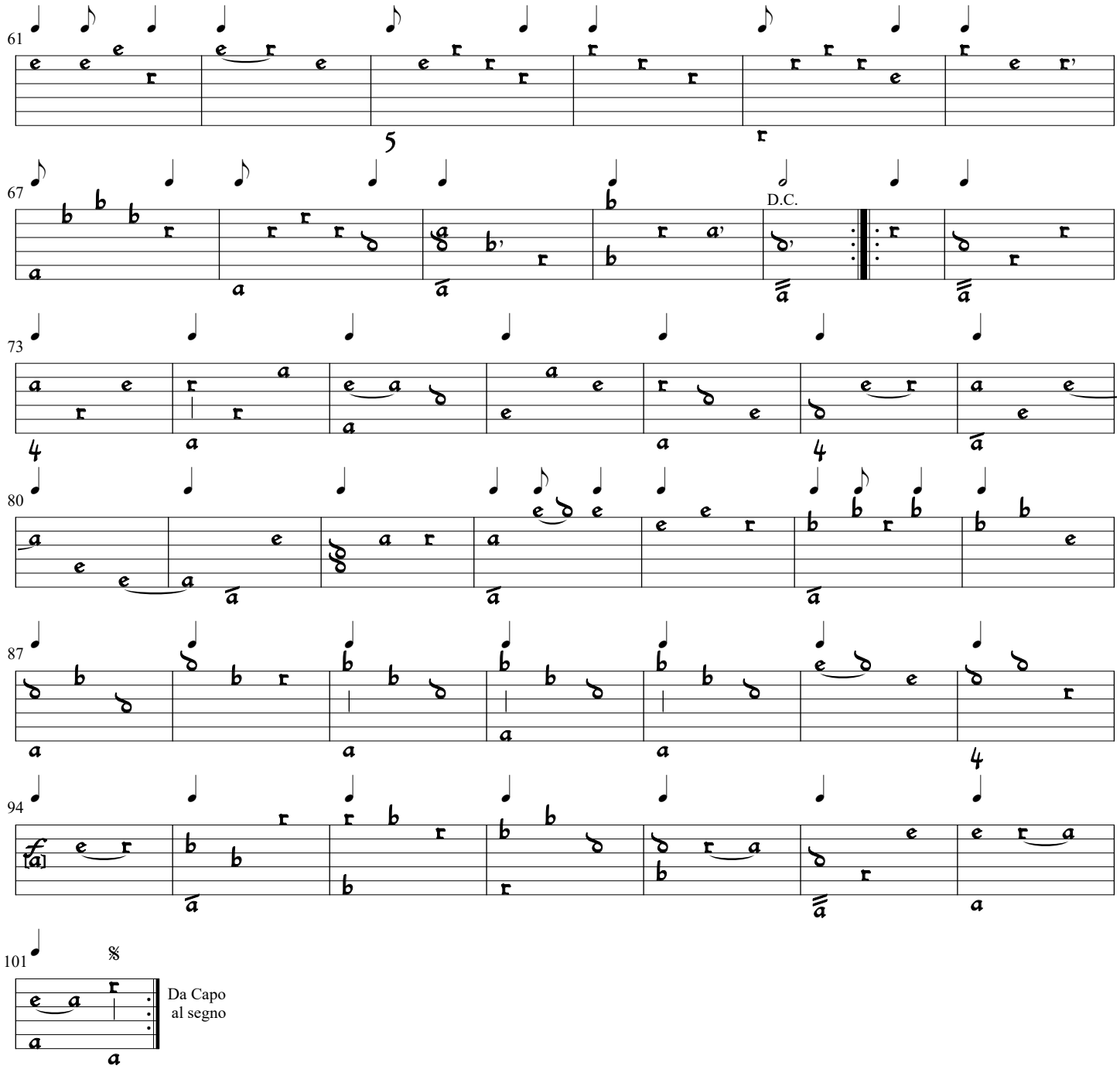



107
113
119
125
131
137
143
149
155
6

iii. Rondeau

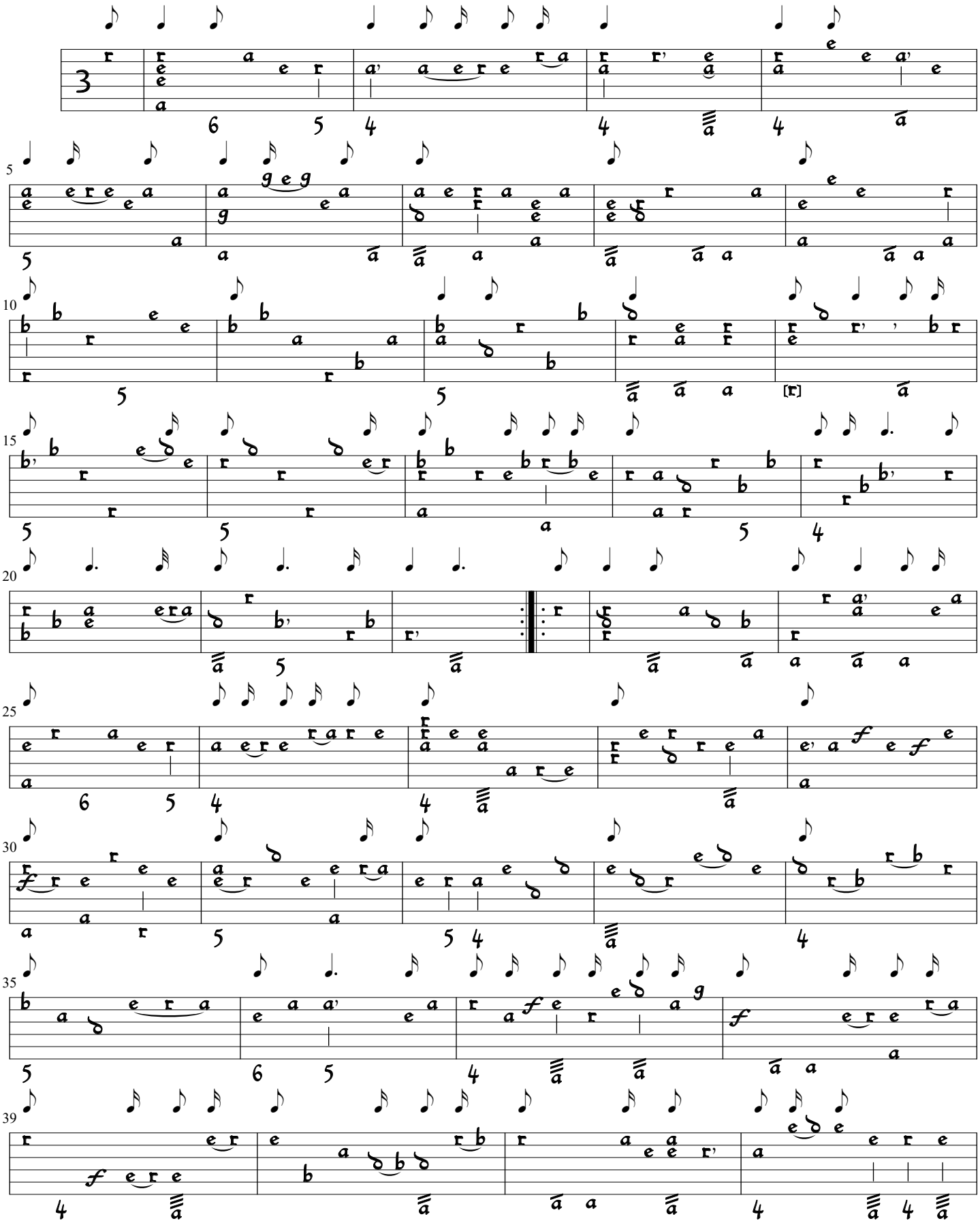
Sylvius Leopold Weiss
(Dresden 2841-3, p. 184)

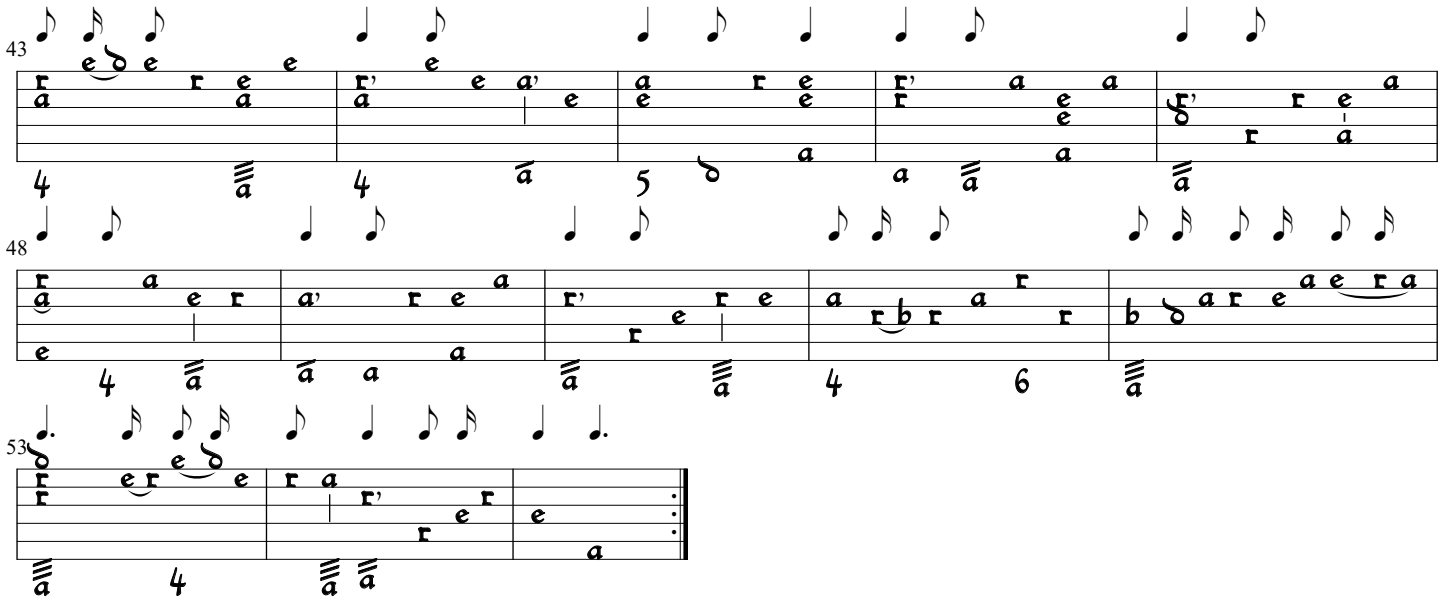



61
67
D.C.
73
80
87
94
101
Da Capo
al segno

iv. Sarabande

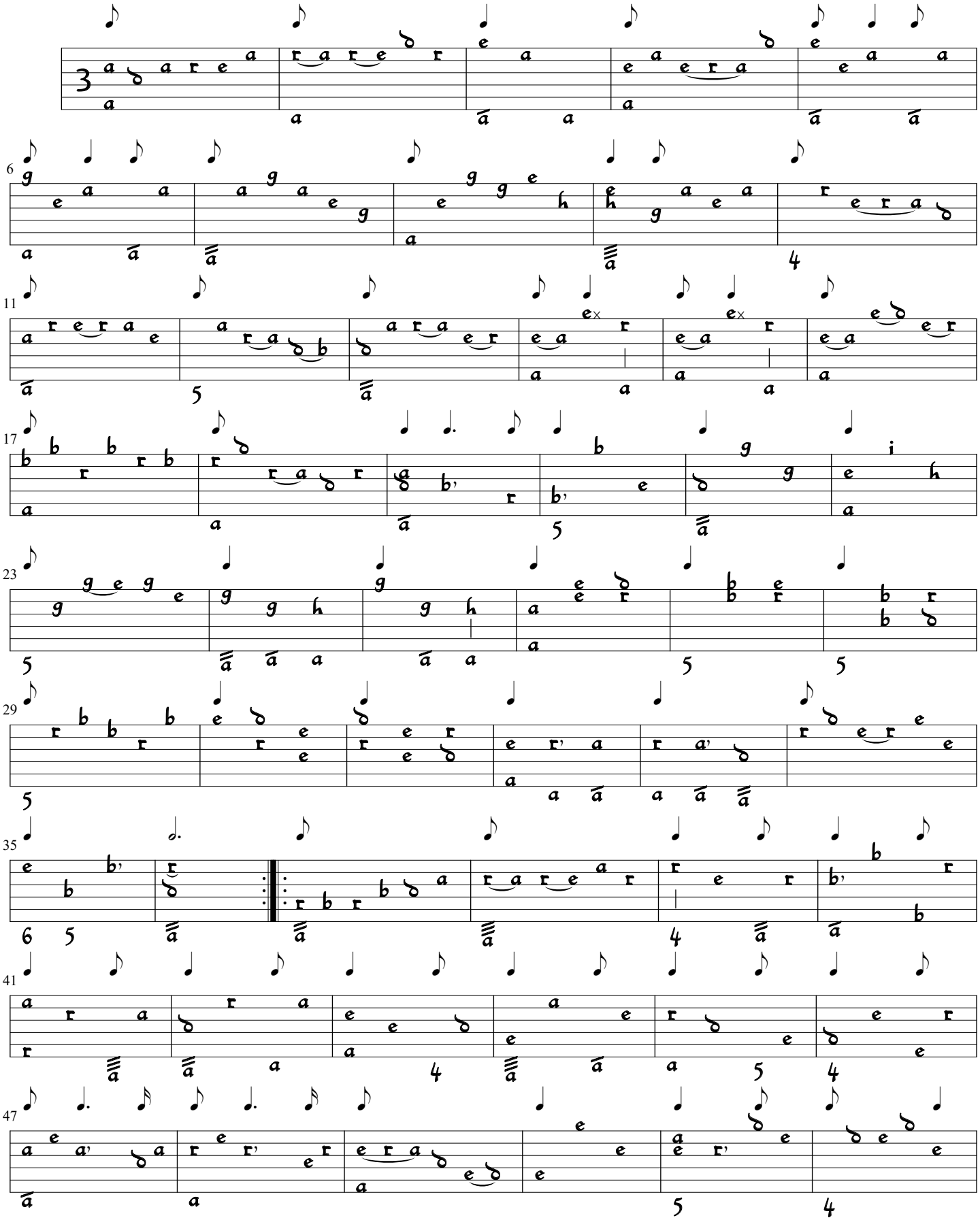
Sylvius Leopold Weiss
(Dresden 2841-3, p. 185)

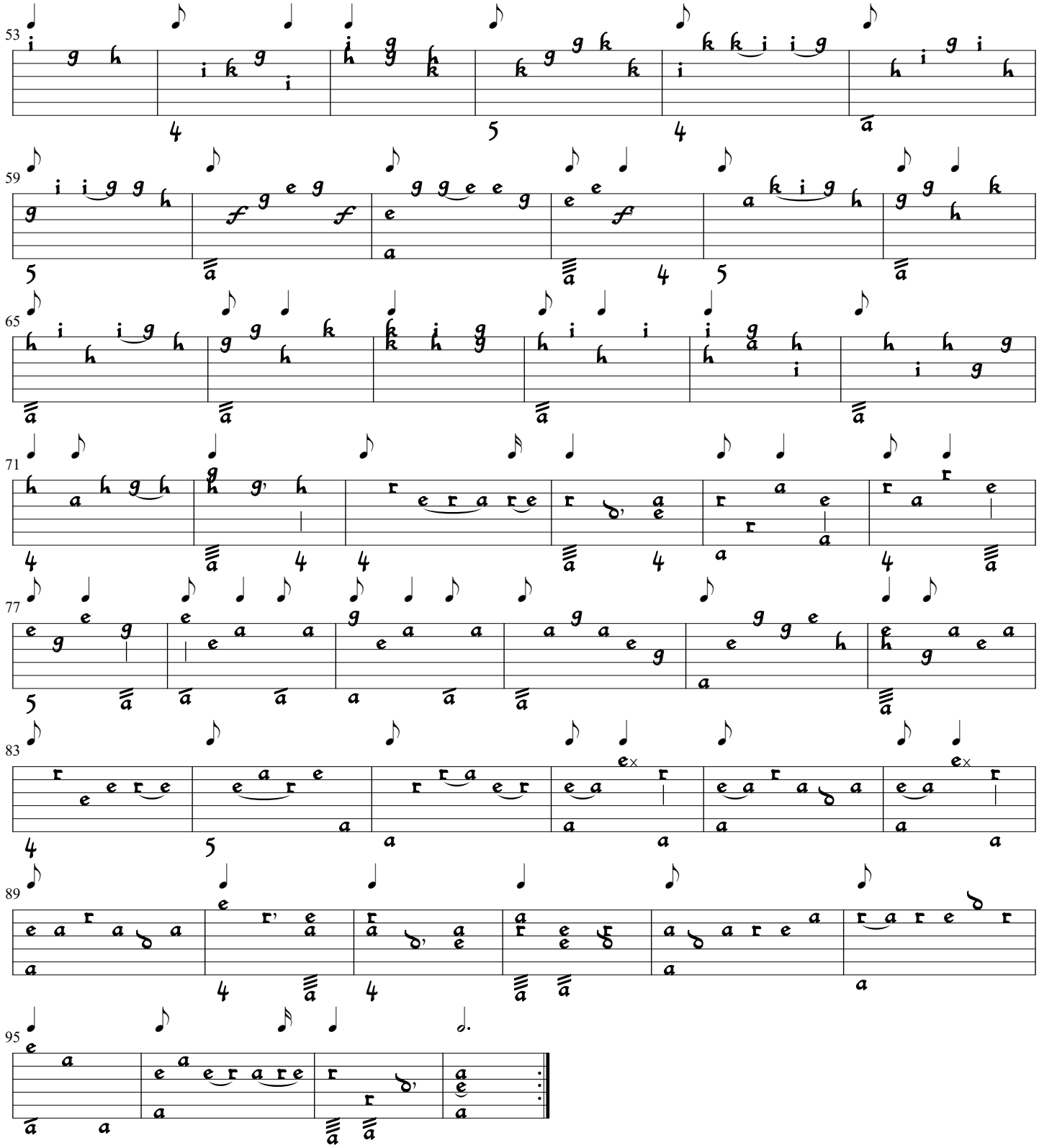




v. Men[uet]

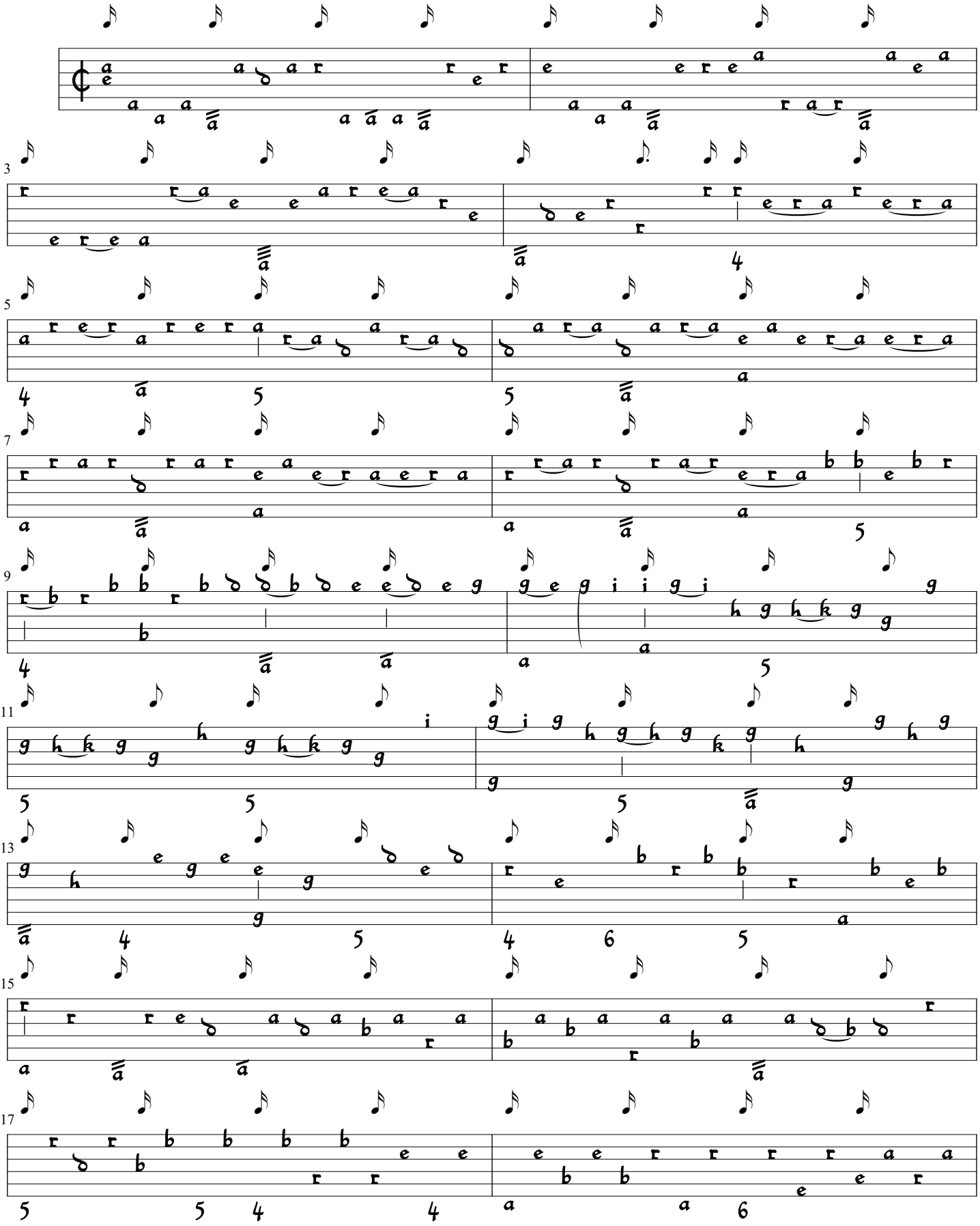
Sylvius Leopold Weiss
(Dresden 2841-3, p. 188)

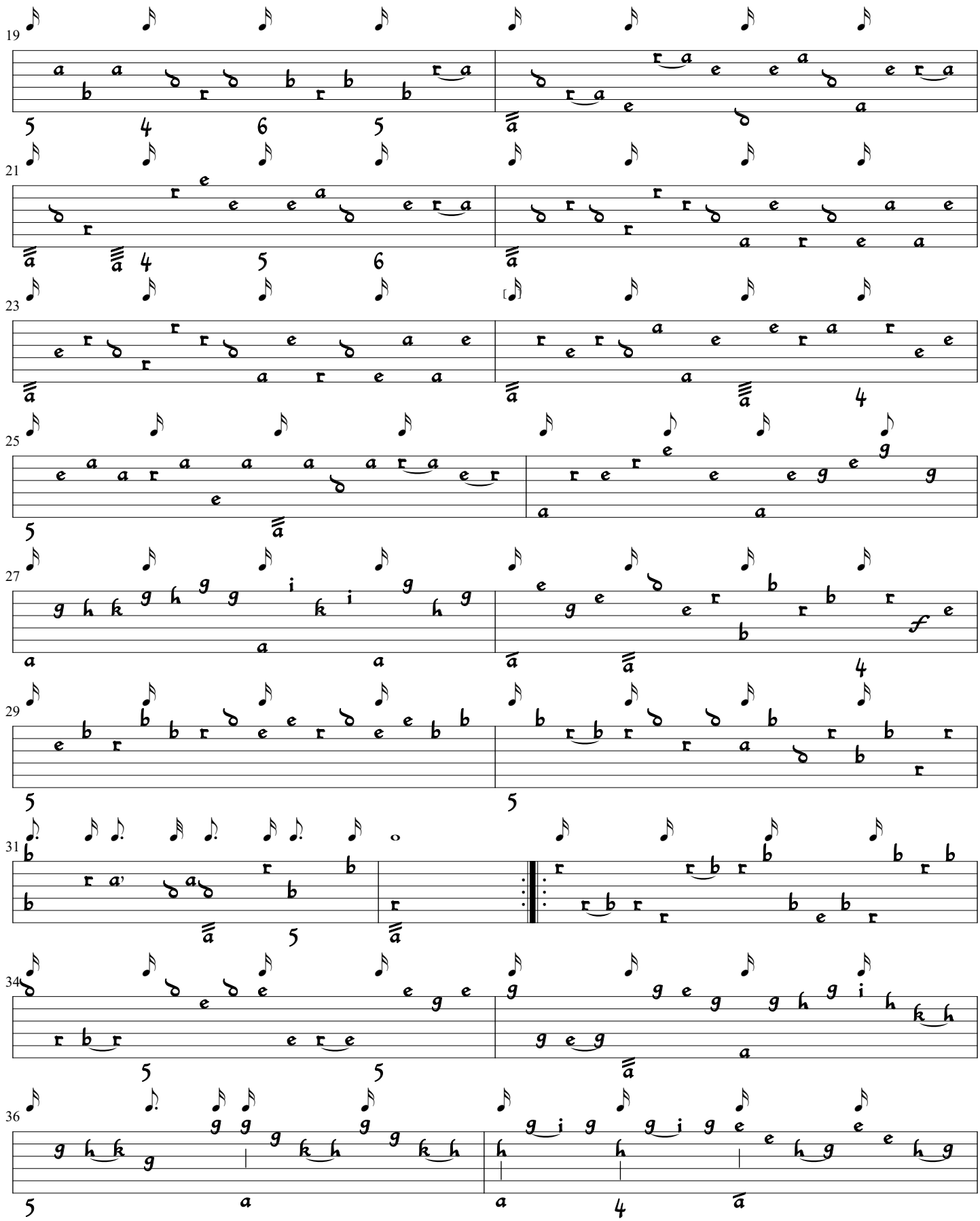


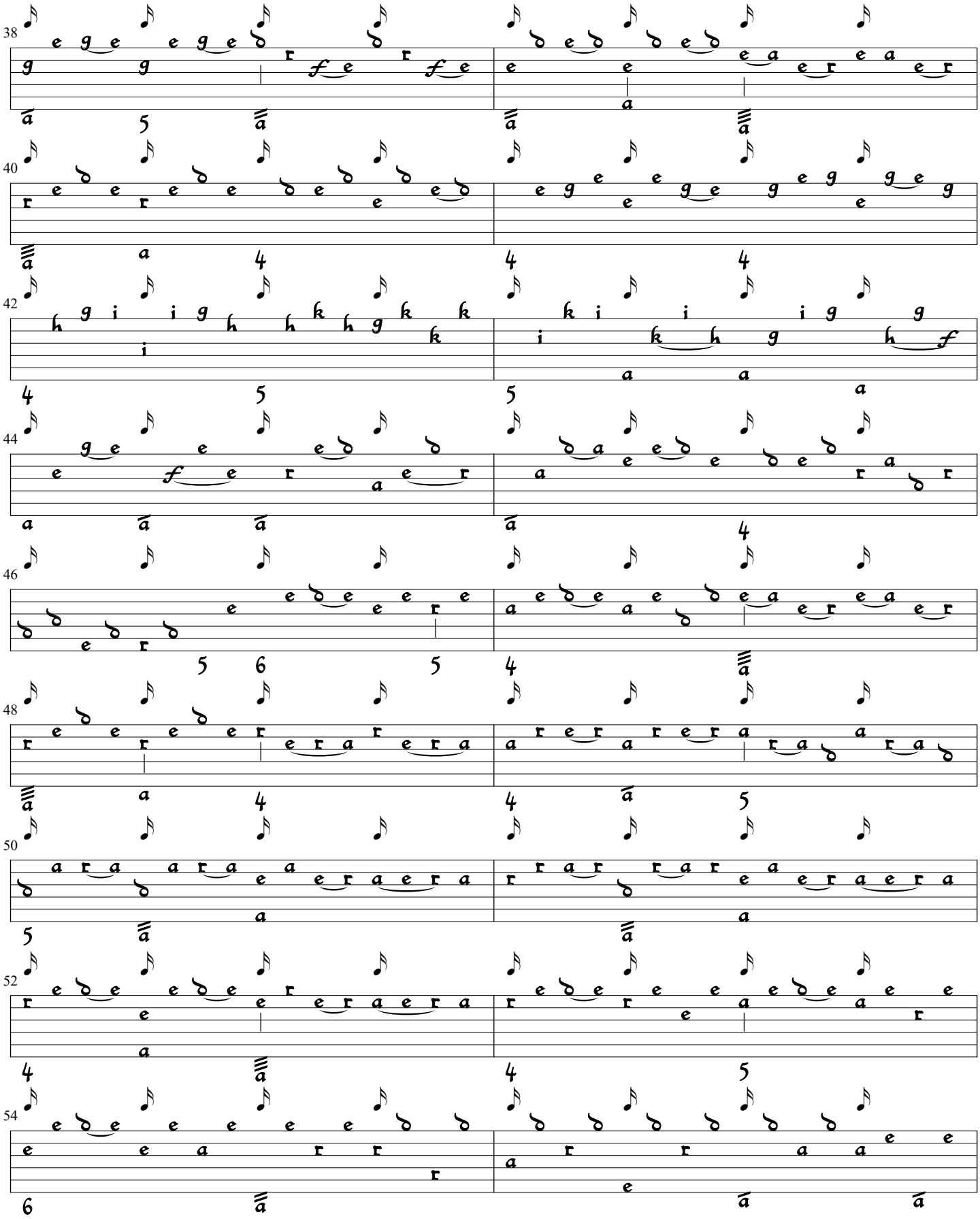


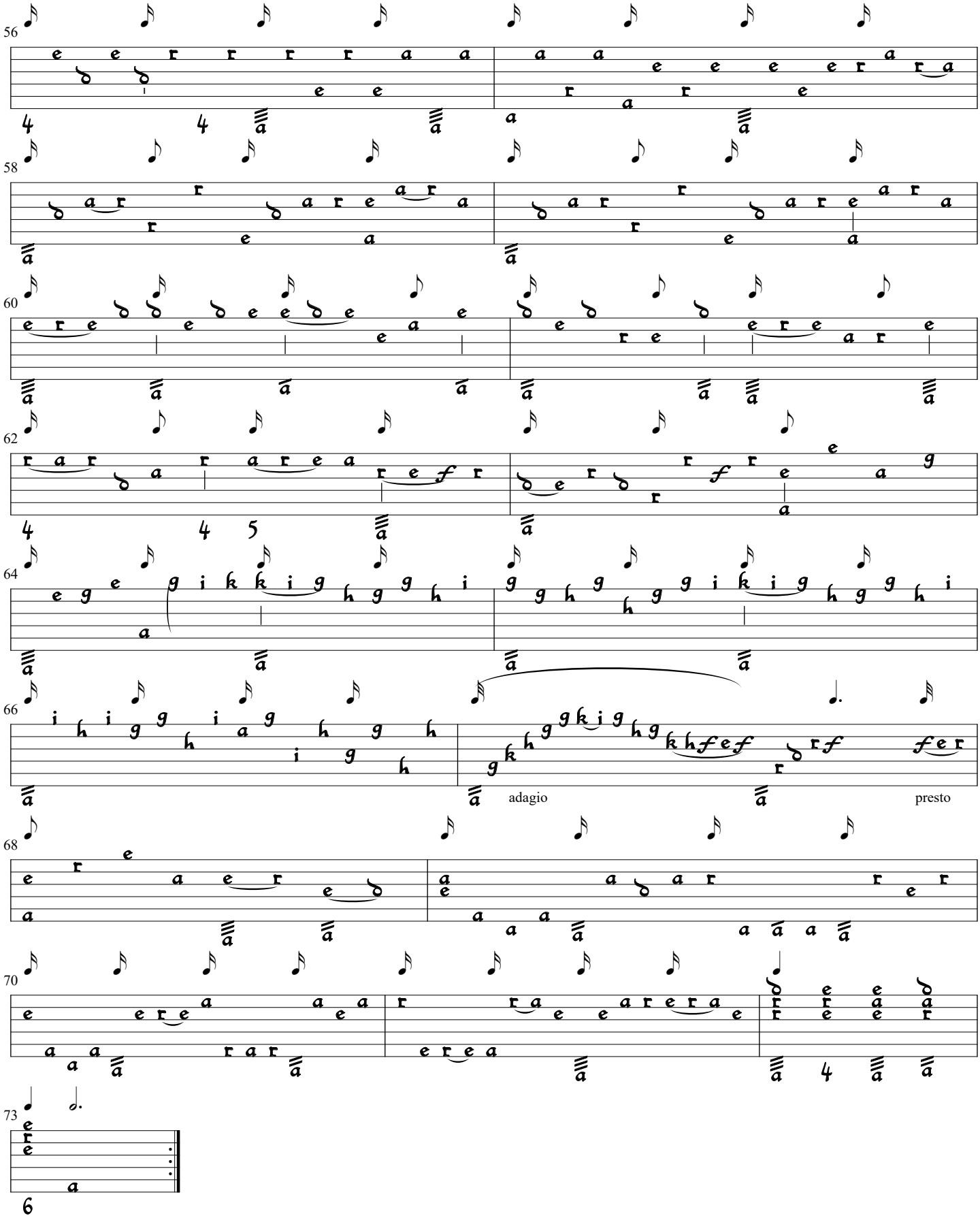
vi. Allegro

Sylvius Leopold Weiss
(Dresden 2841-3, p. 186 - 187)



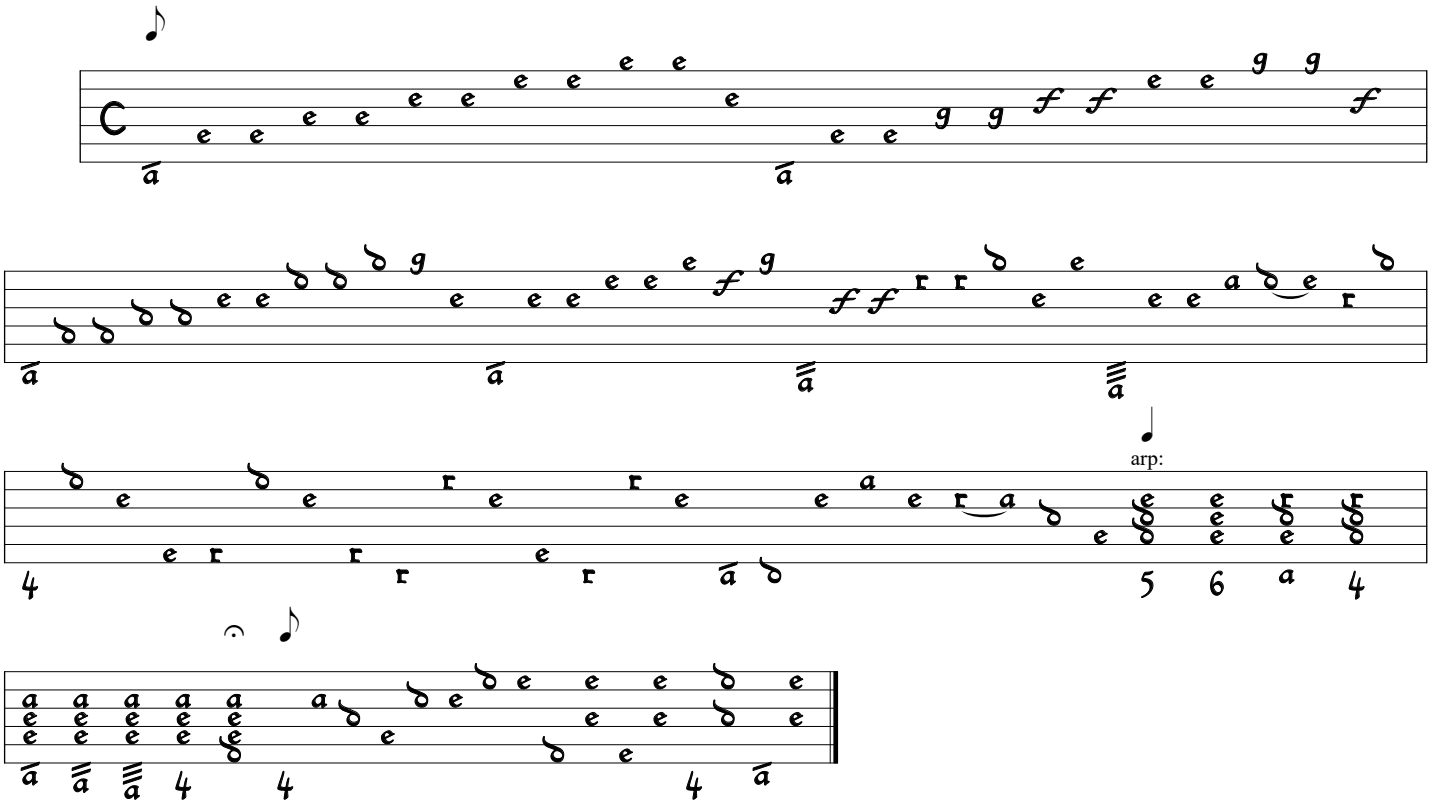





56
58
60
62
64
66
adagio
presto
68
70
73

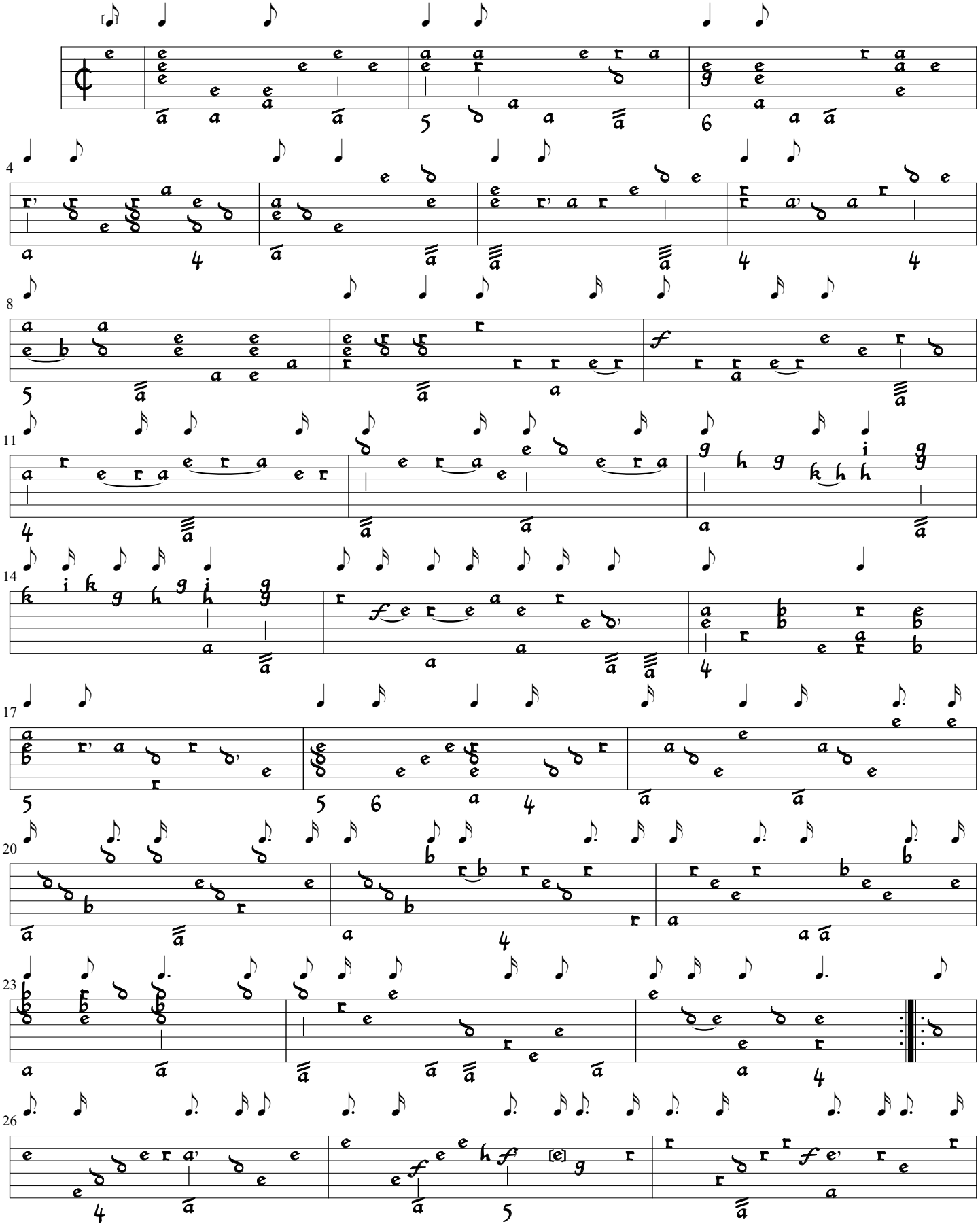
Sonata 48 in F#m

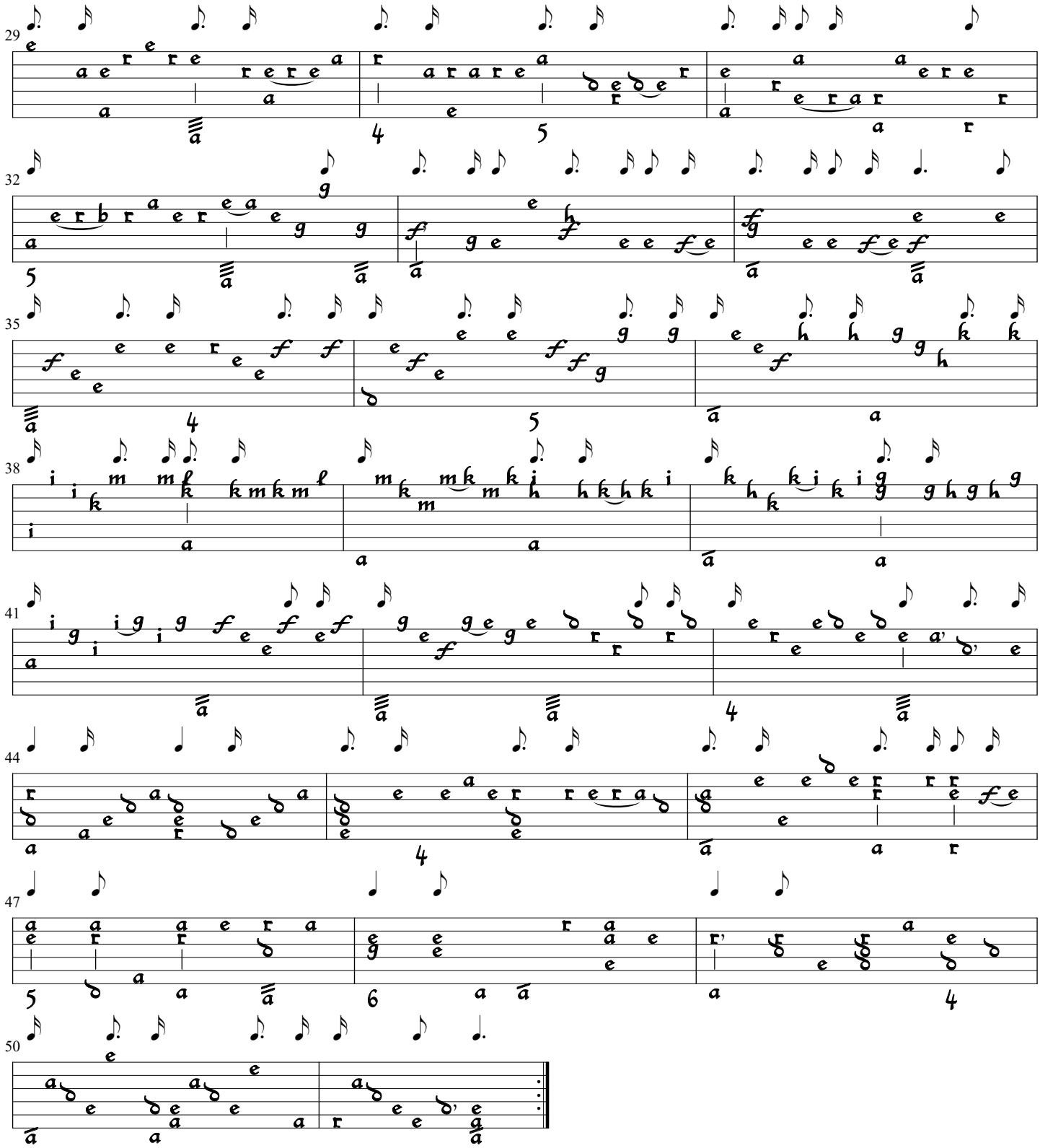
Sylvius Leopold Weiss
(Dresden 2841-3, p. 190)



Suonata del Sigre S.L.Weiss
ii. Allemande Andante

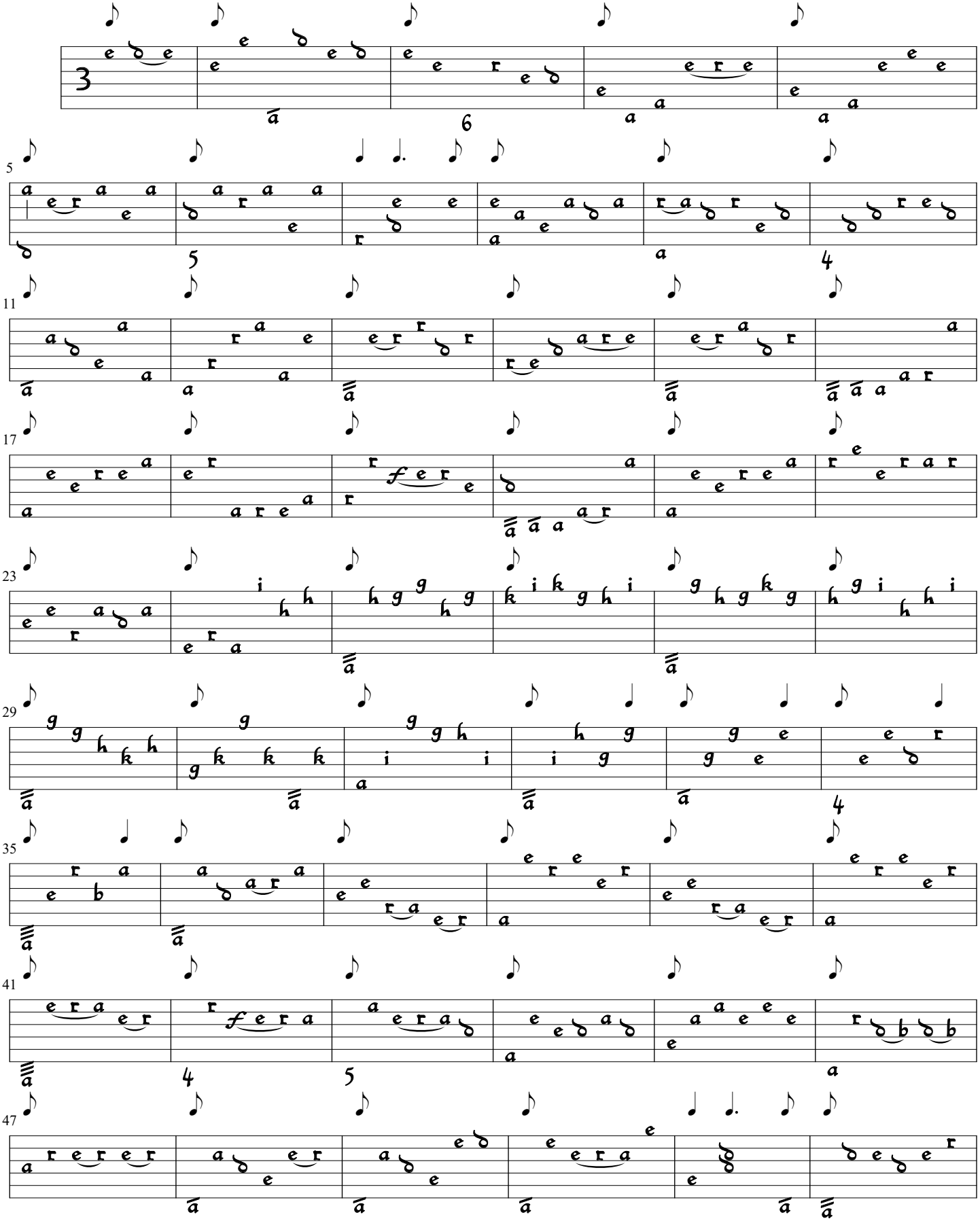
Sylvius Leopold Weiss
(Dresden 2841-3, p. 191)

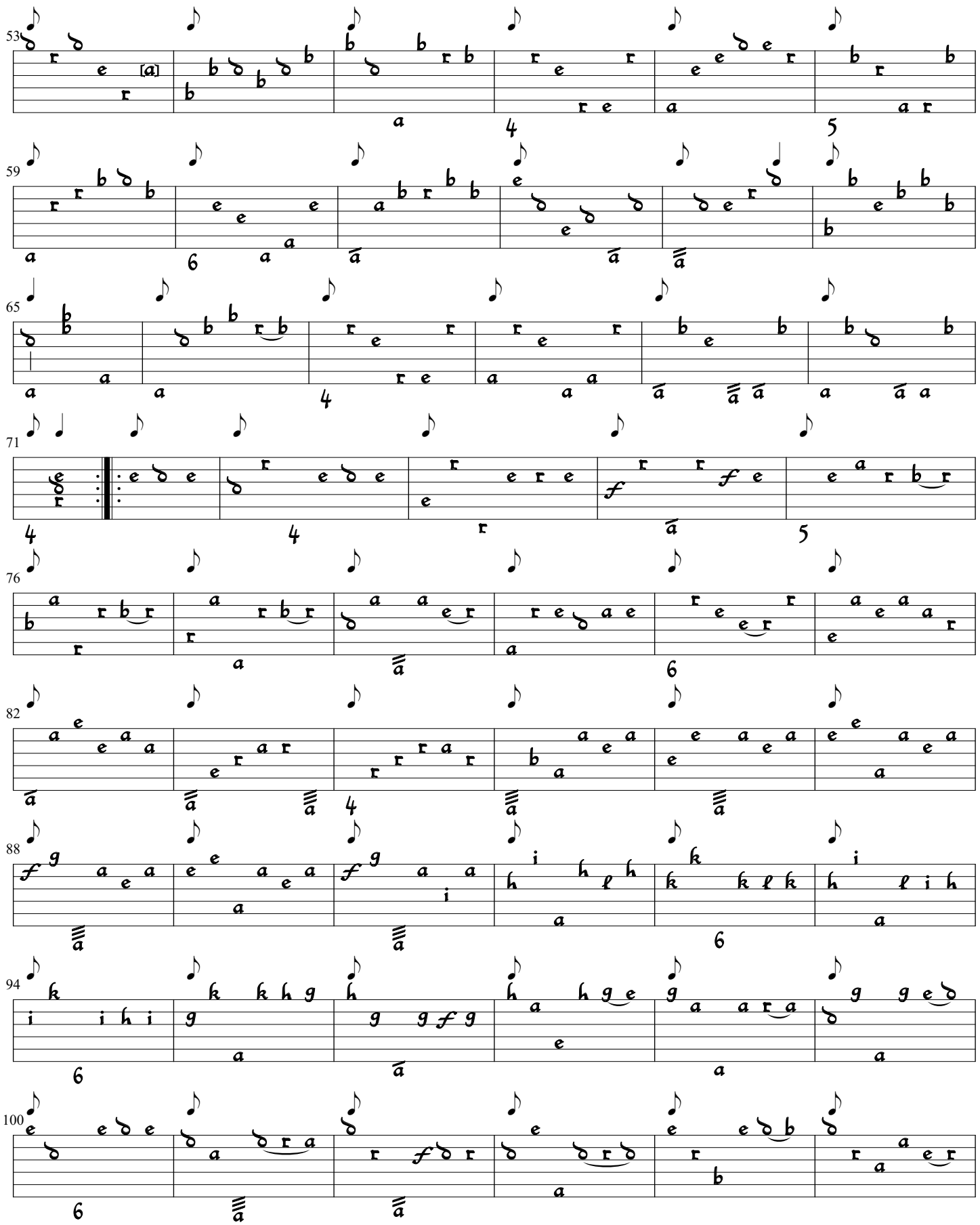


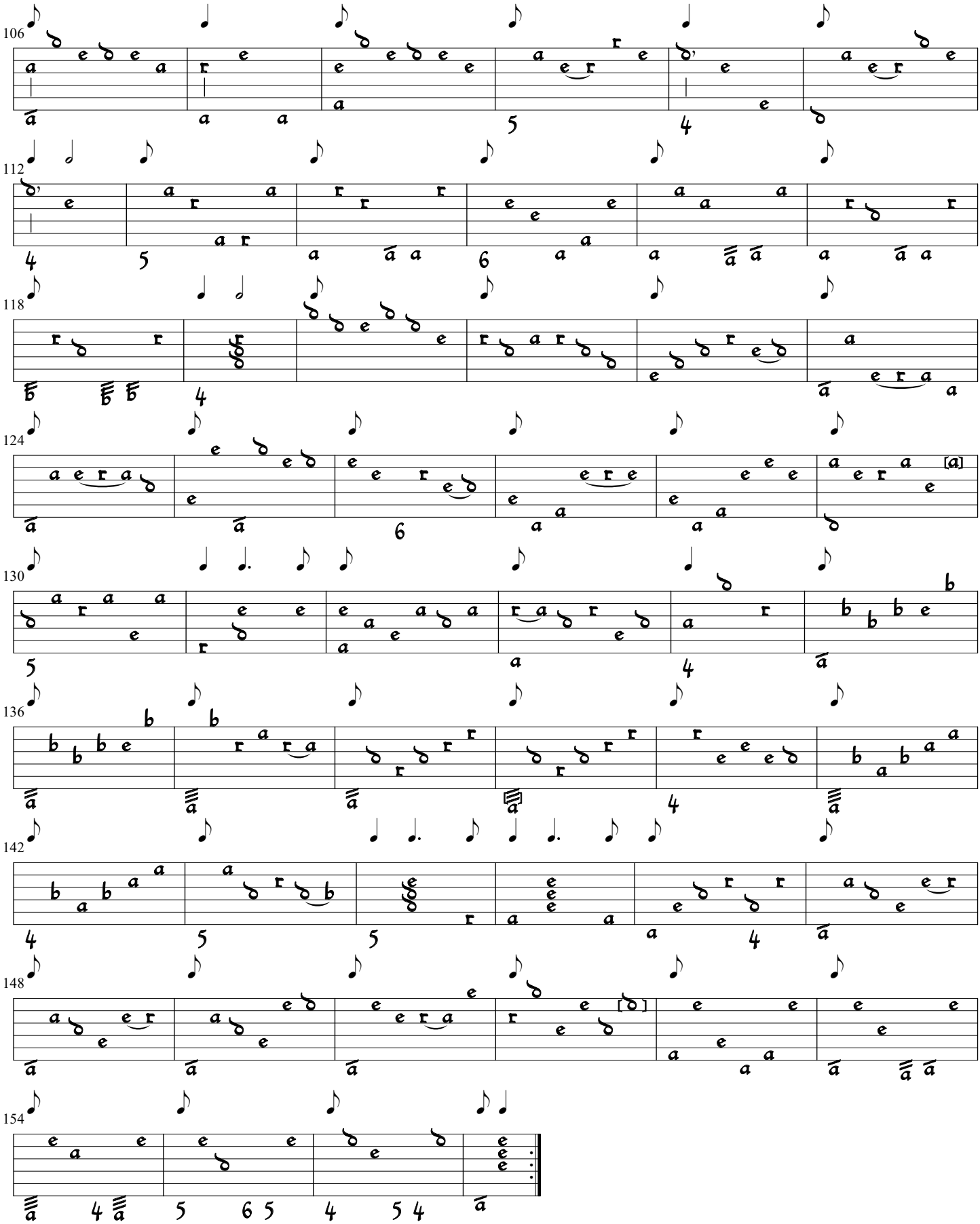


iii. Courrente

Sylvius Leopold Weiss
(Dresden 2841-3, p. 192 - 193)

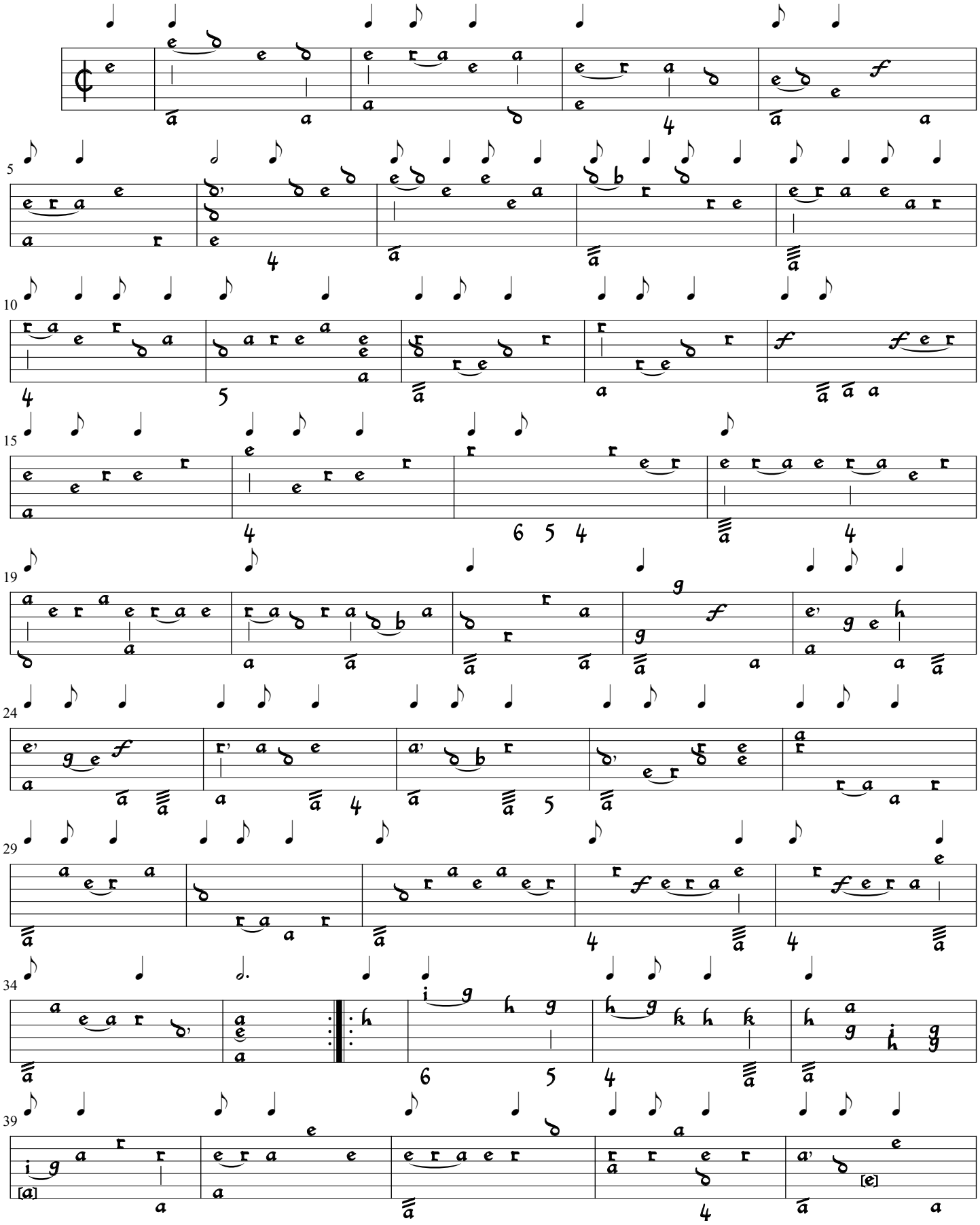


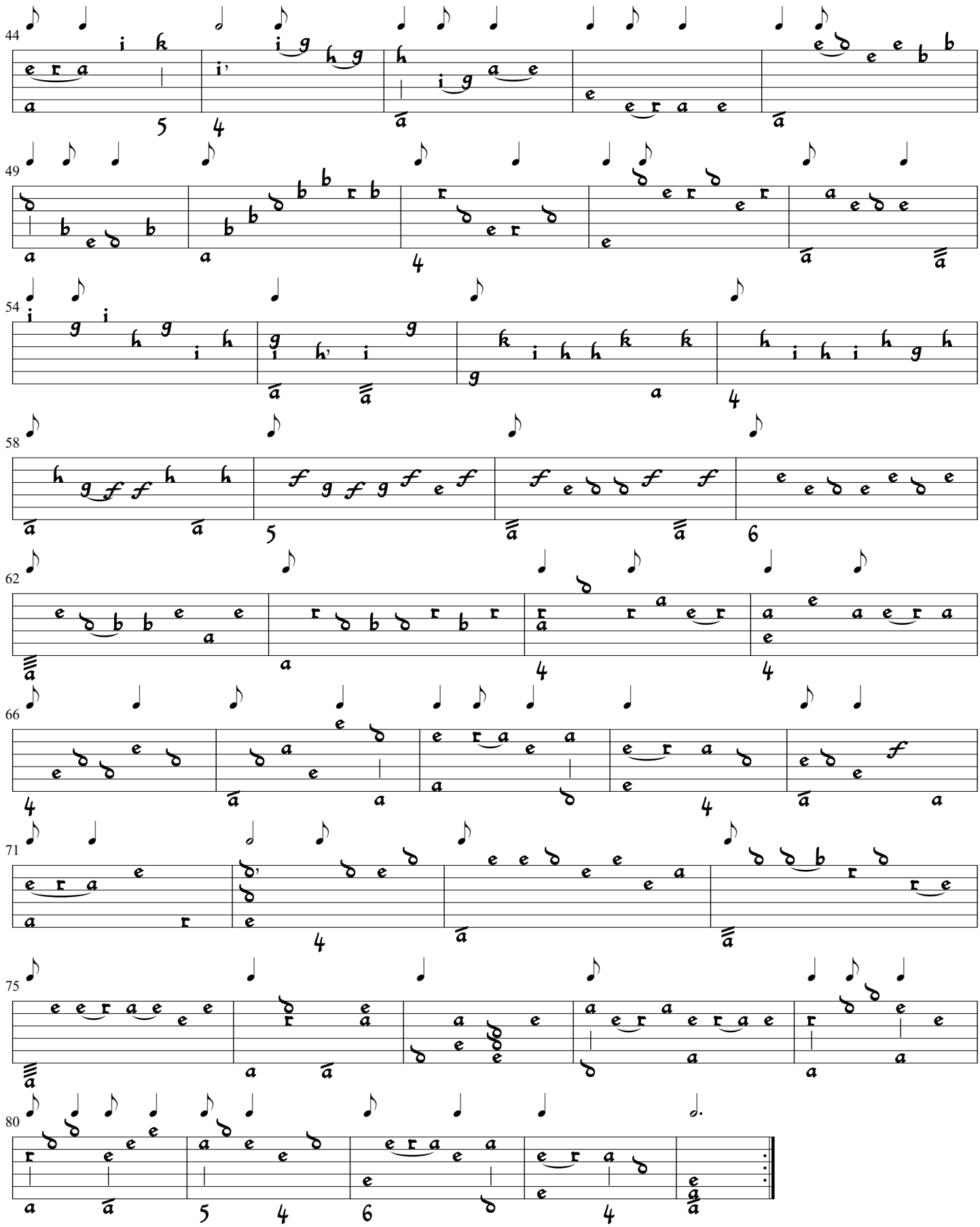

53
59
65
71
76
82
88
94
100



iv. Bourée

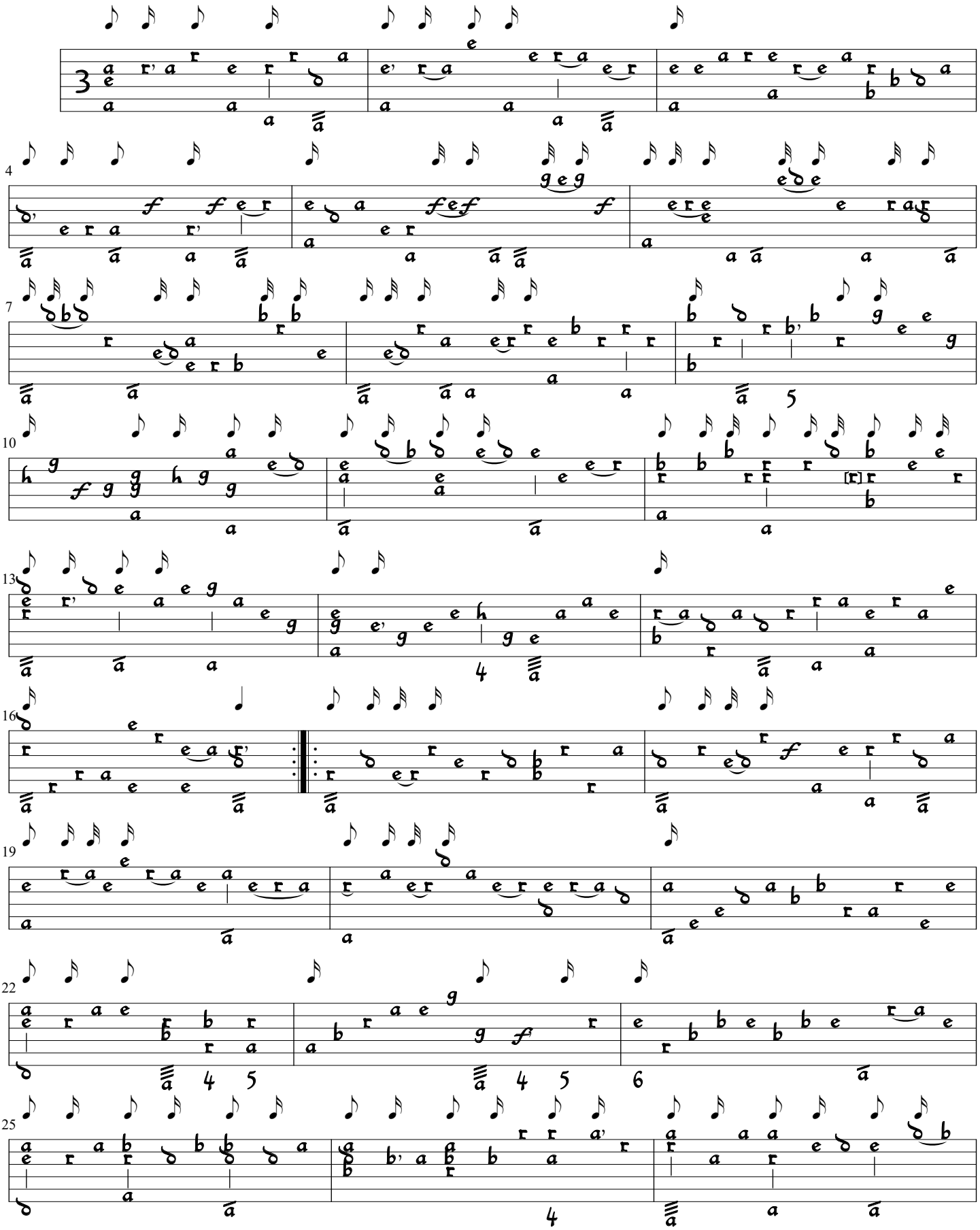
Sylvius Leopold Weiss
(Dresden 2841-3, p. 194)

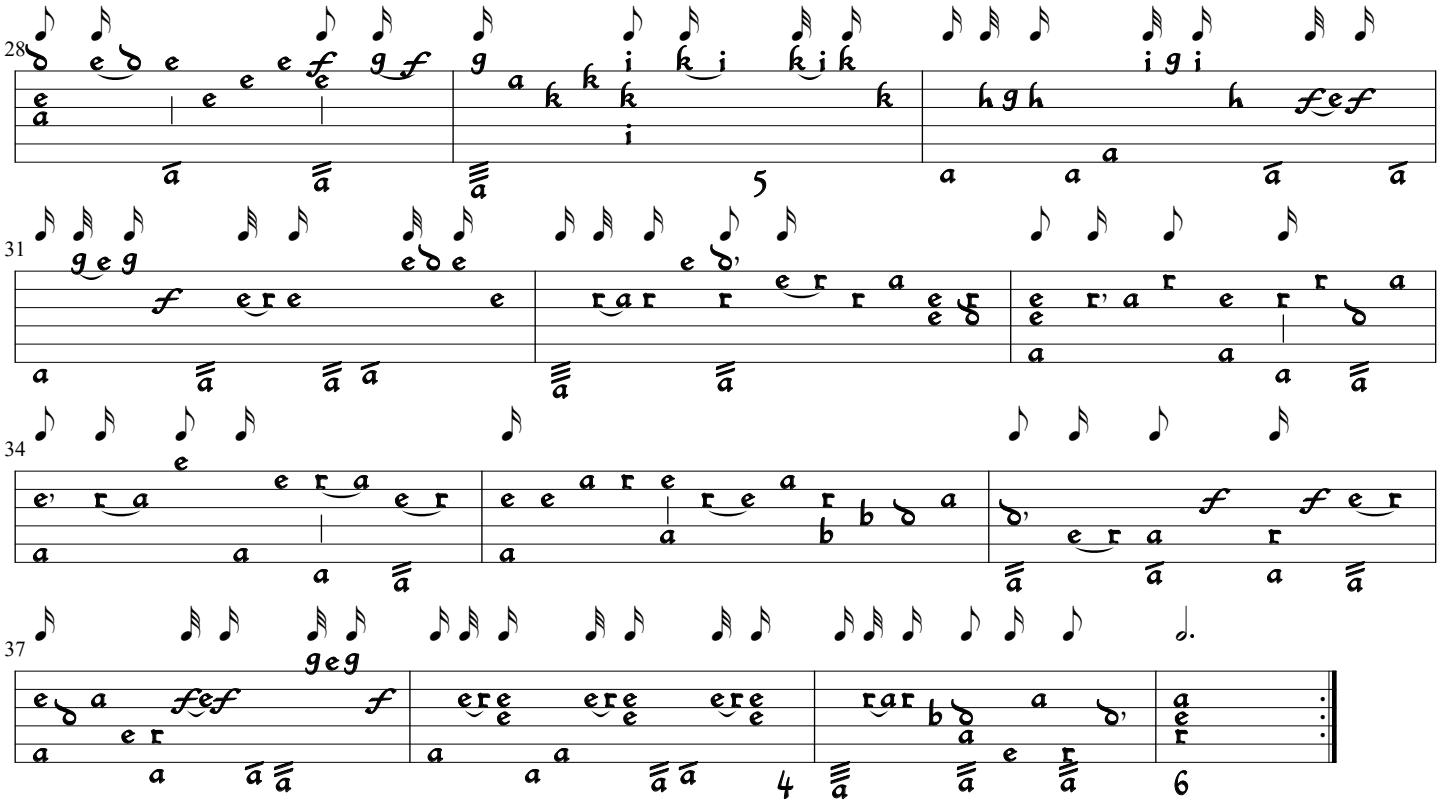




v. Sarabande andante

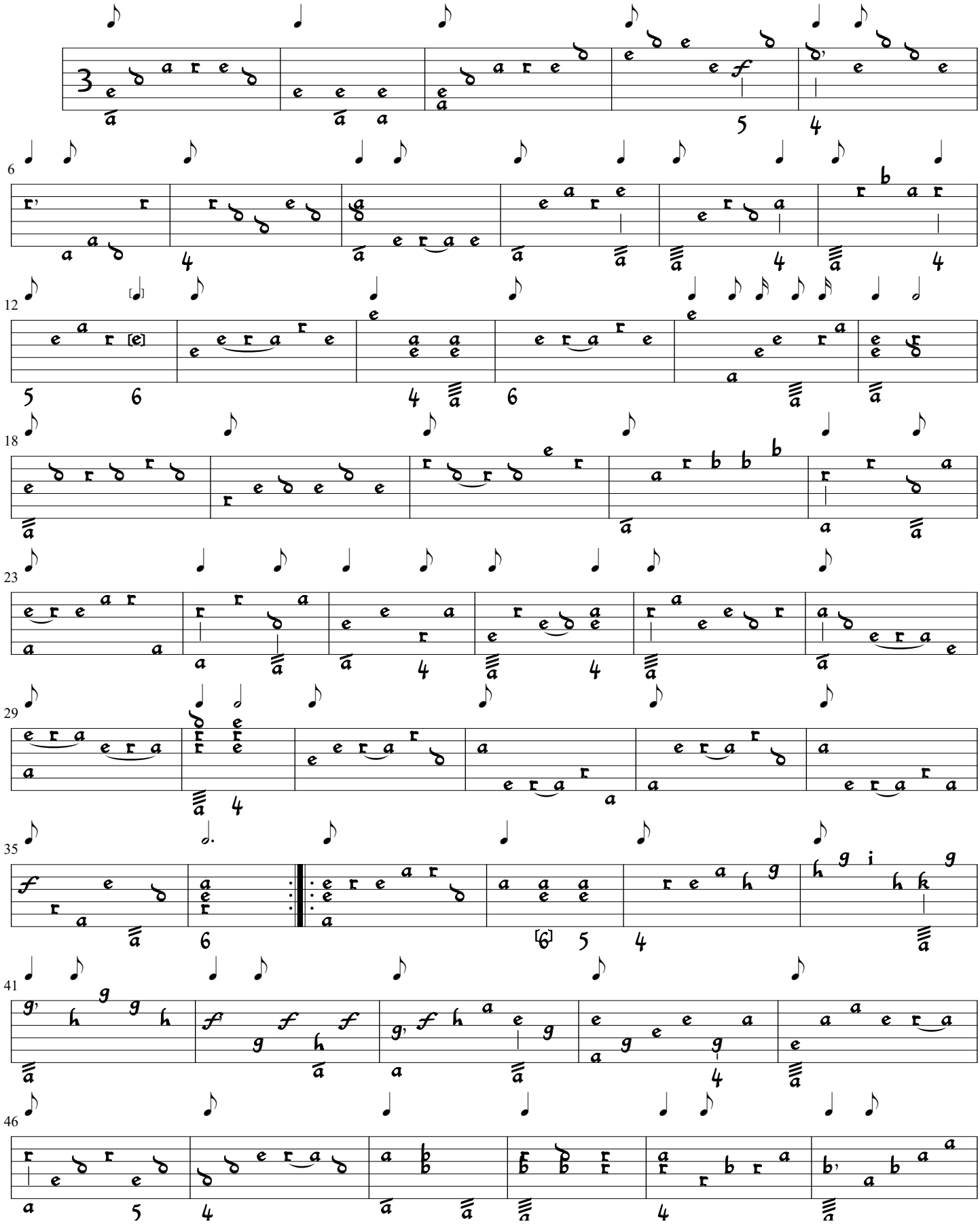
Sylvius Leopold Weiss
(Dresden 2841-3, p. 195)

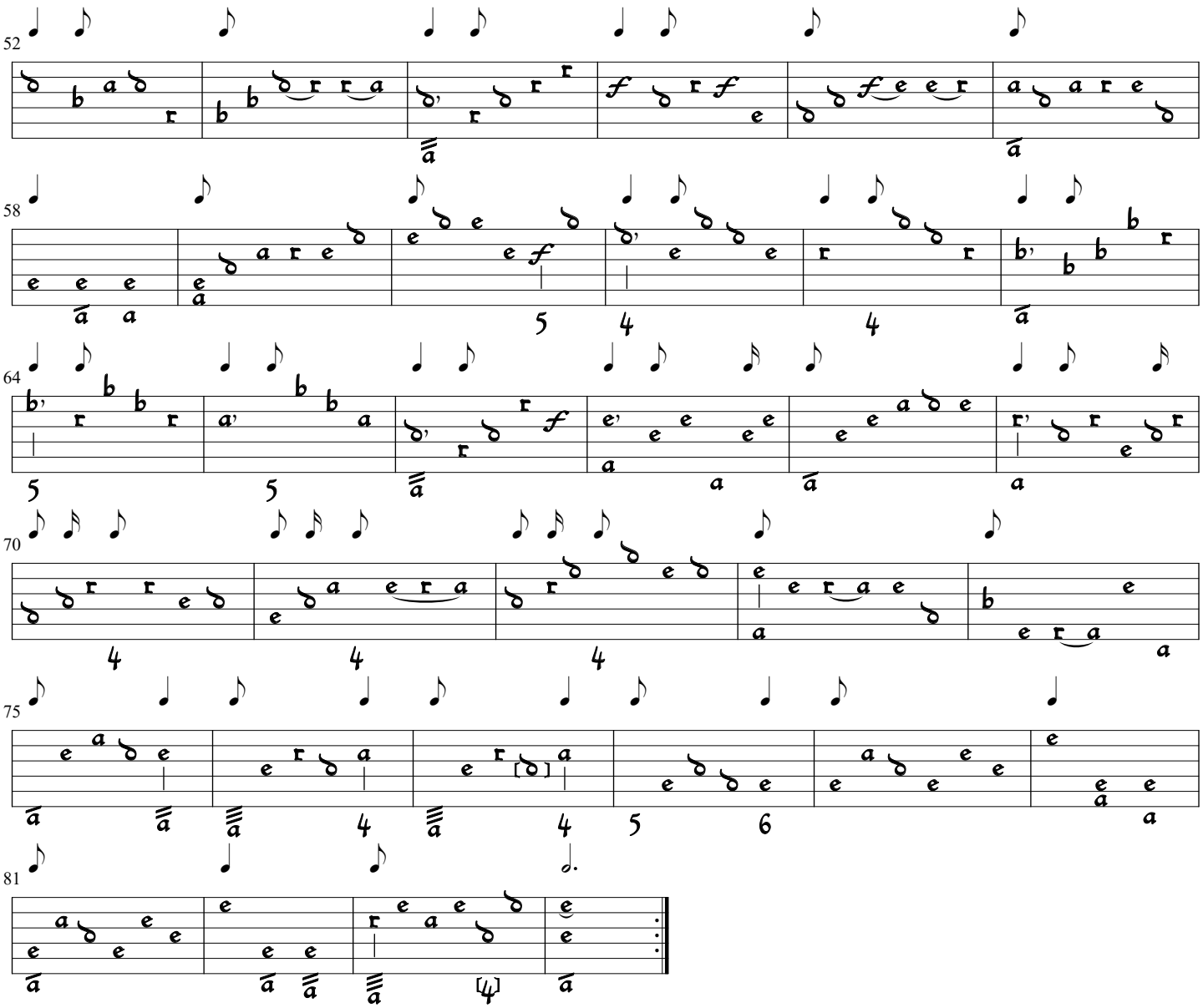




vi. Menuet

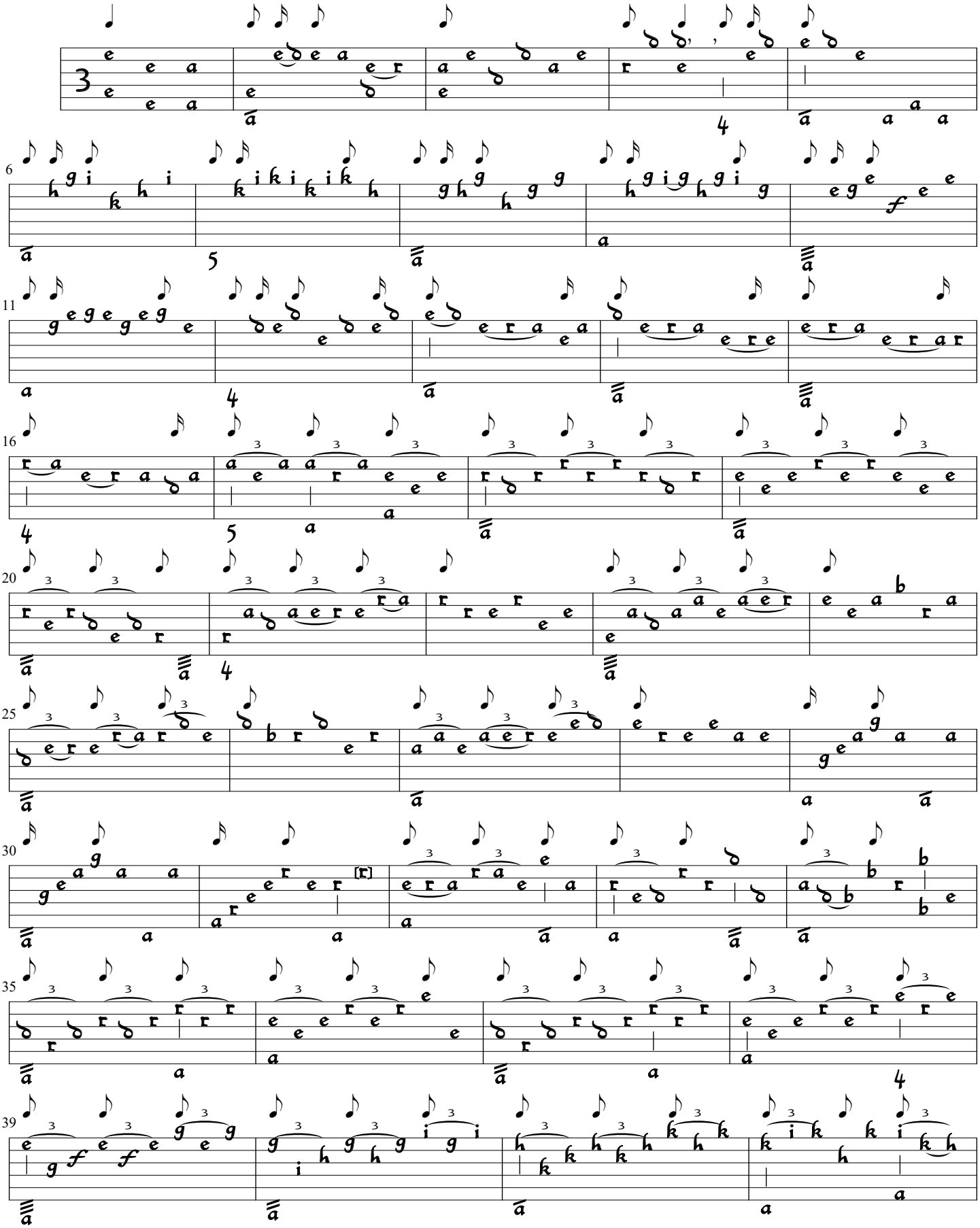
Sylvius Leopold Weiss
(Dresden 2841-3, p. 198)

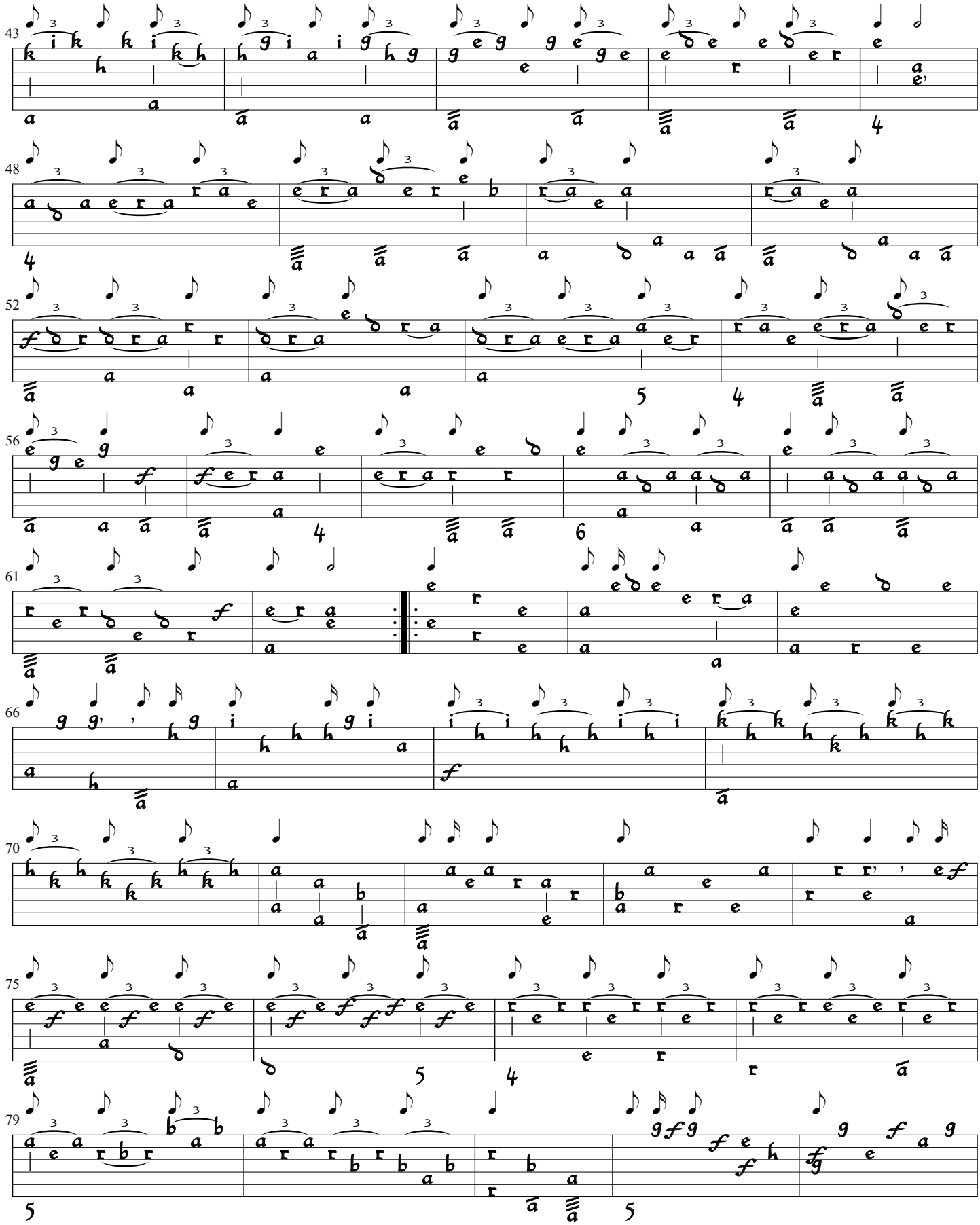


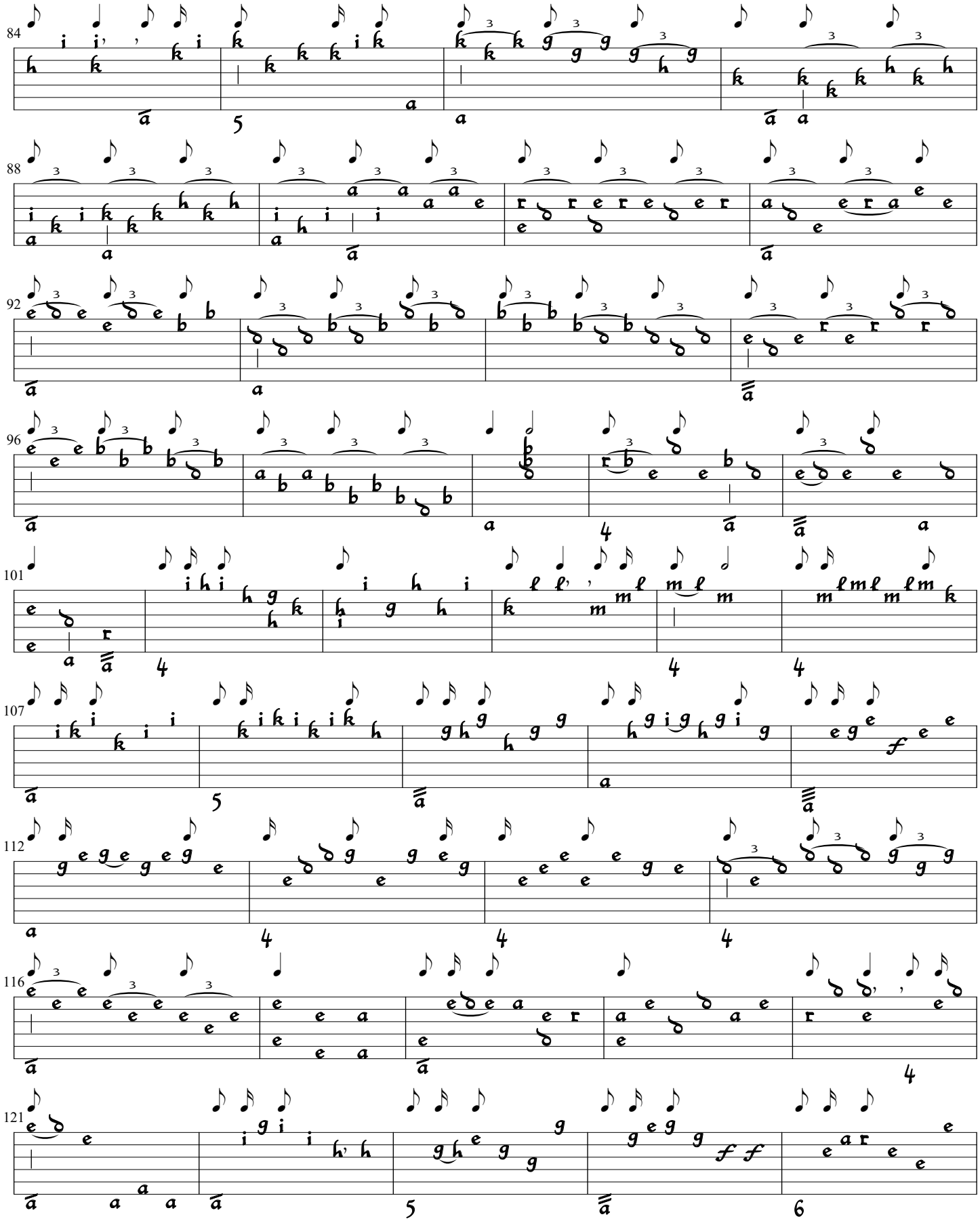


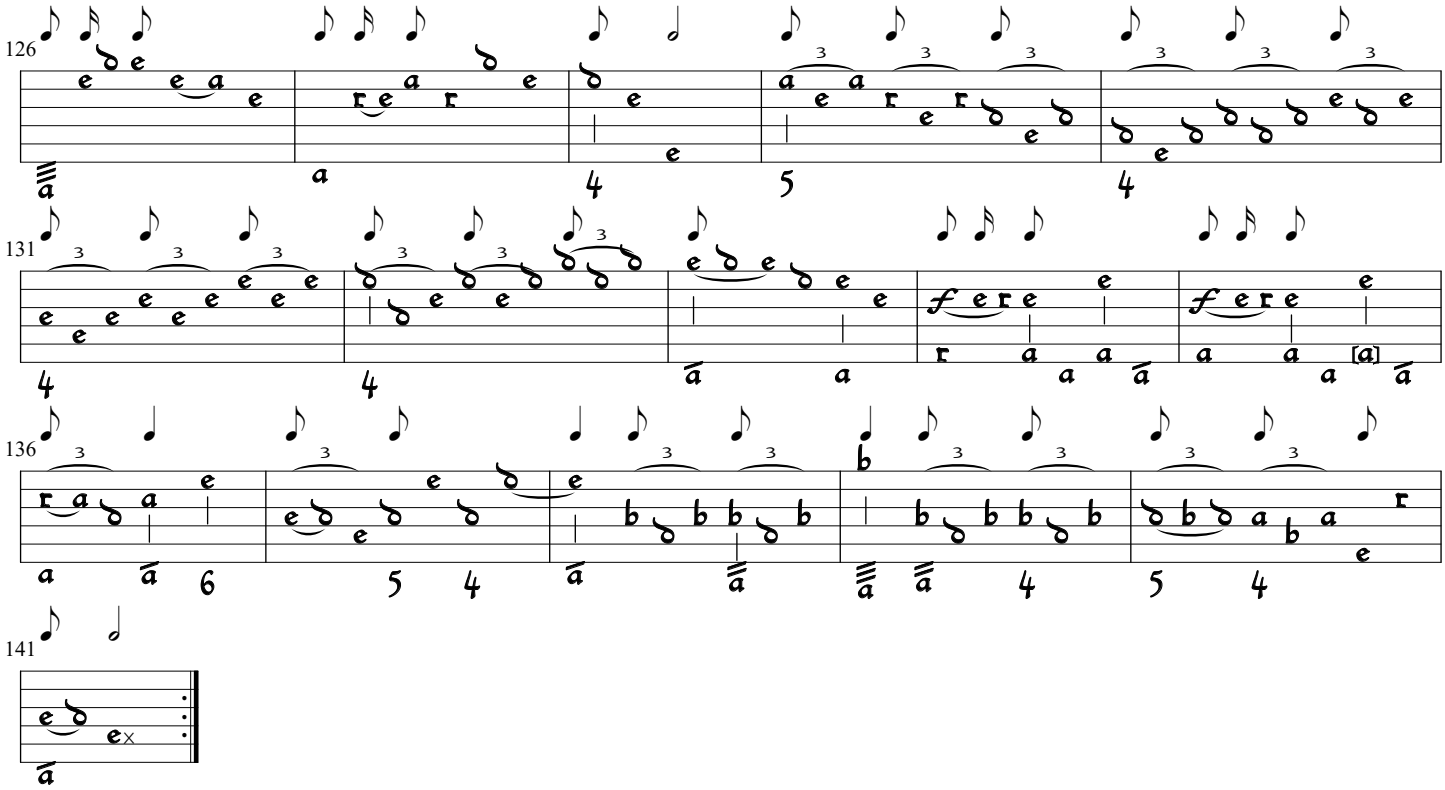
vii. Presto

Sylvius Leopold Weiss
(Dresden 2841-3, p. 196 - 197)



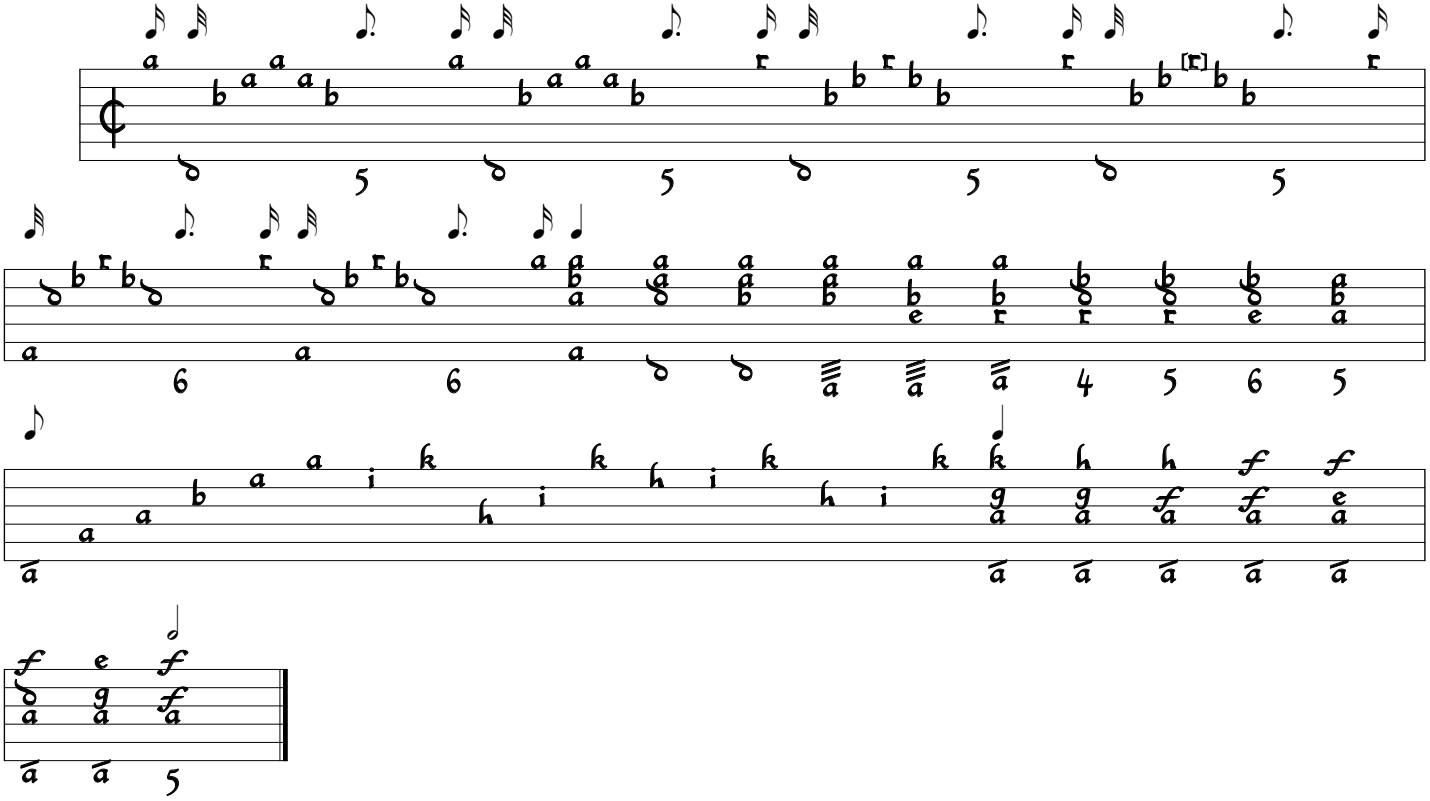





126
131
136
141

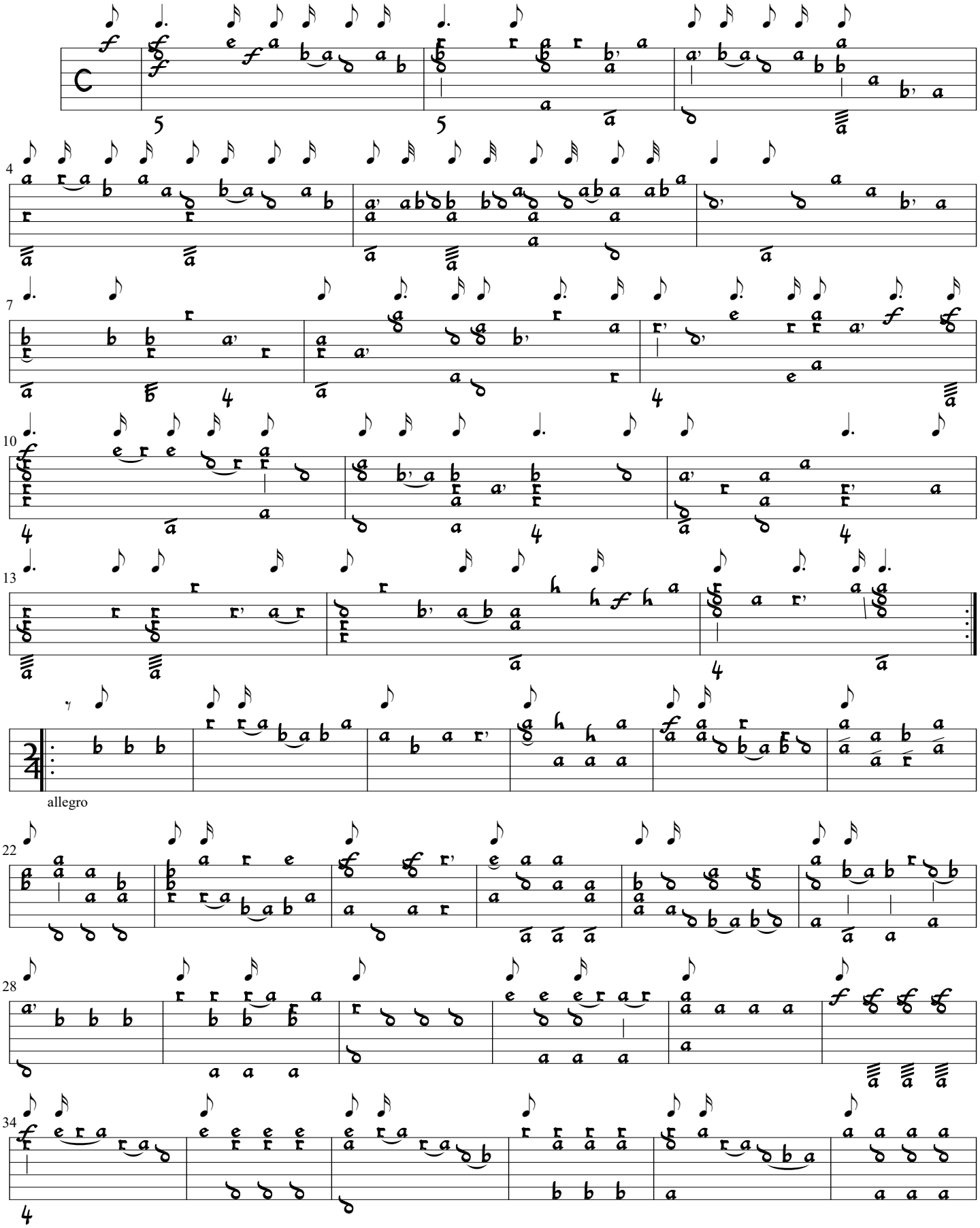
Suonata [4 in Bb] del Sigre. Sylv. Leop. Weiss
i. Prelude

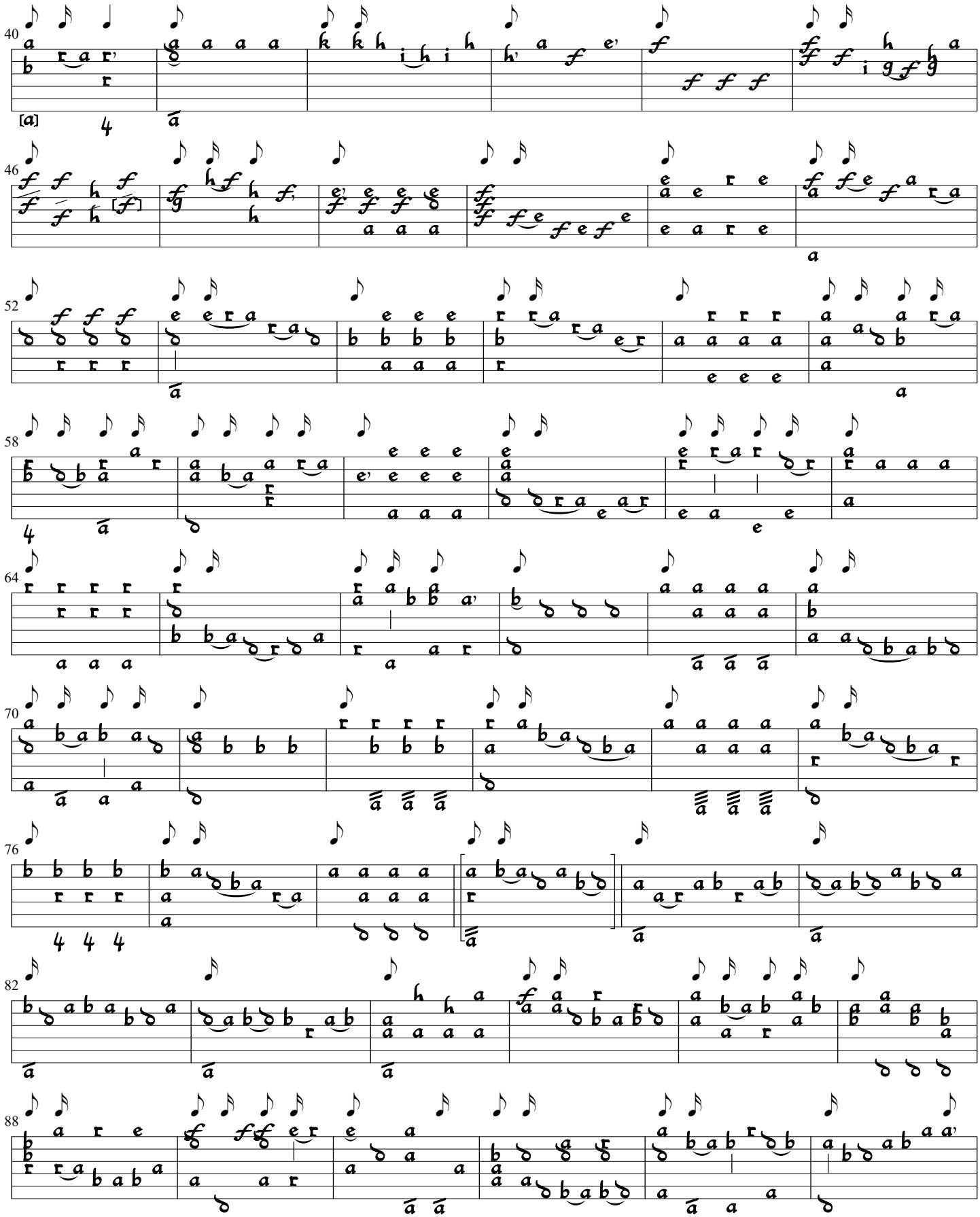
Sylvius Leopold Weiss
(Dresden 2841-4, p. 201)

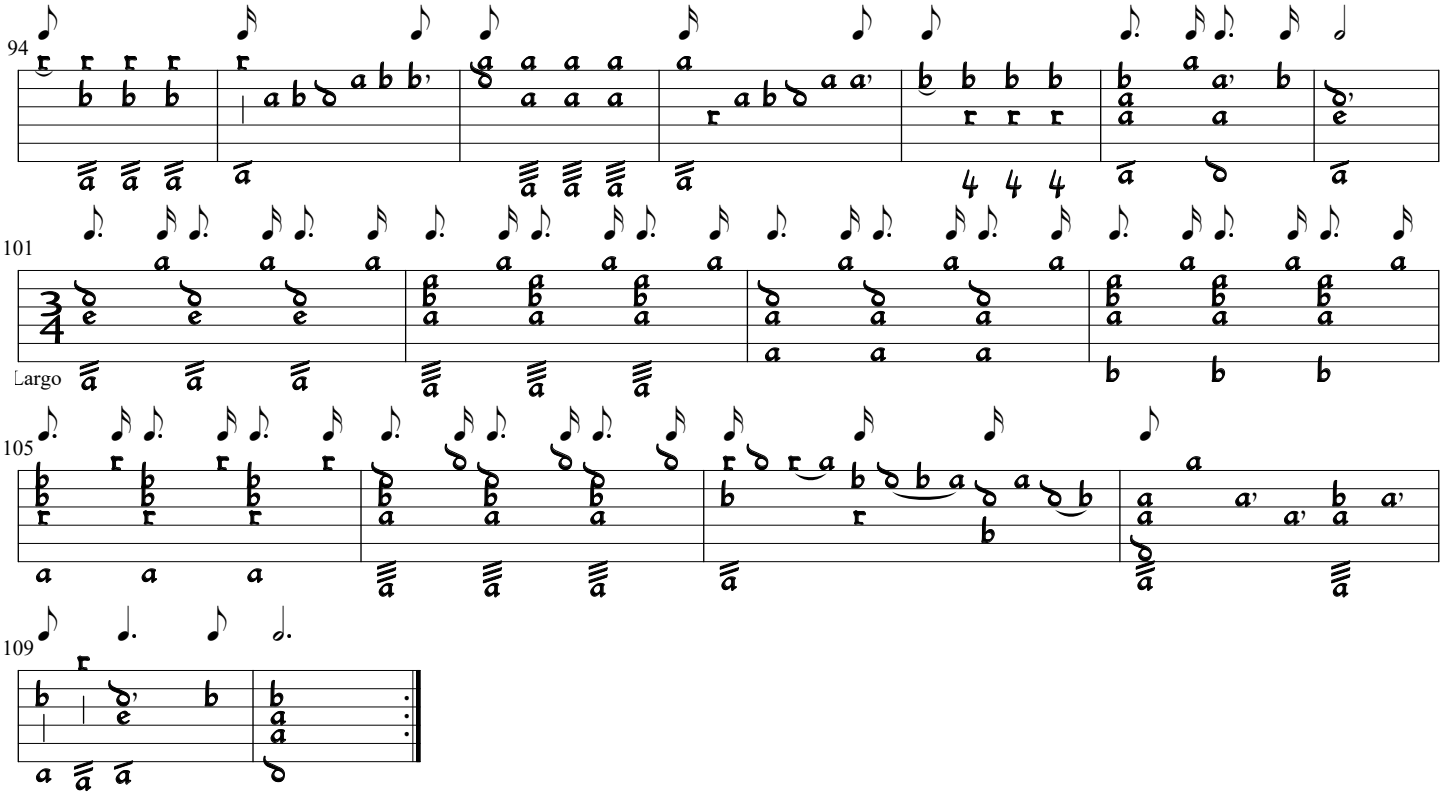


ii. Ouverture

Sylvius Leopold Weiss
(Dresden 2841-4, p. 202 - 203)

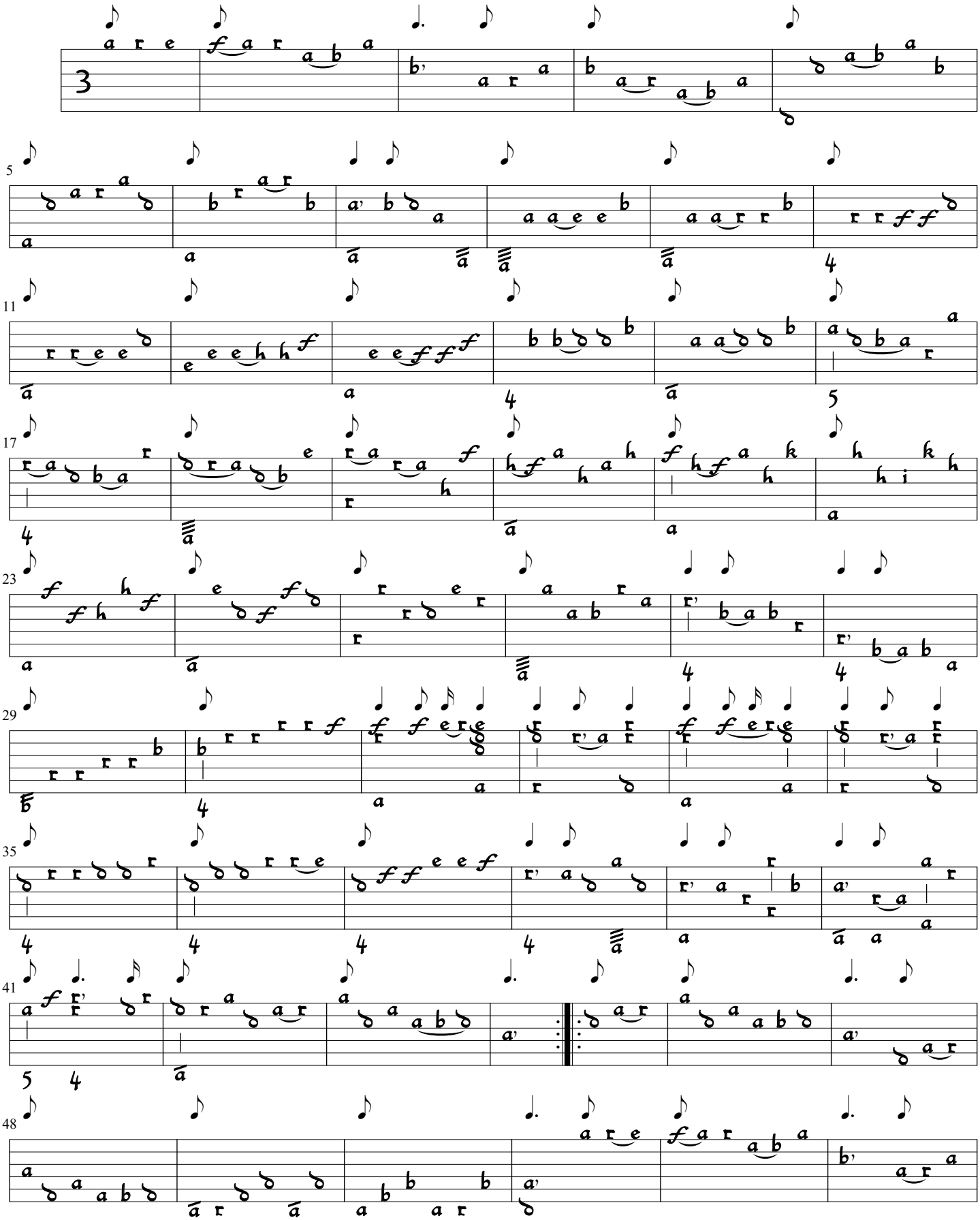


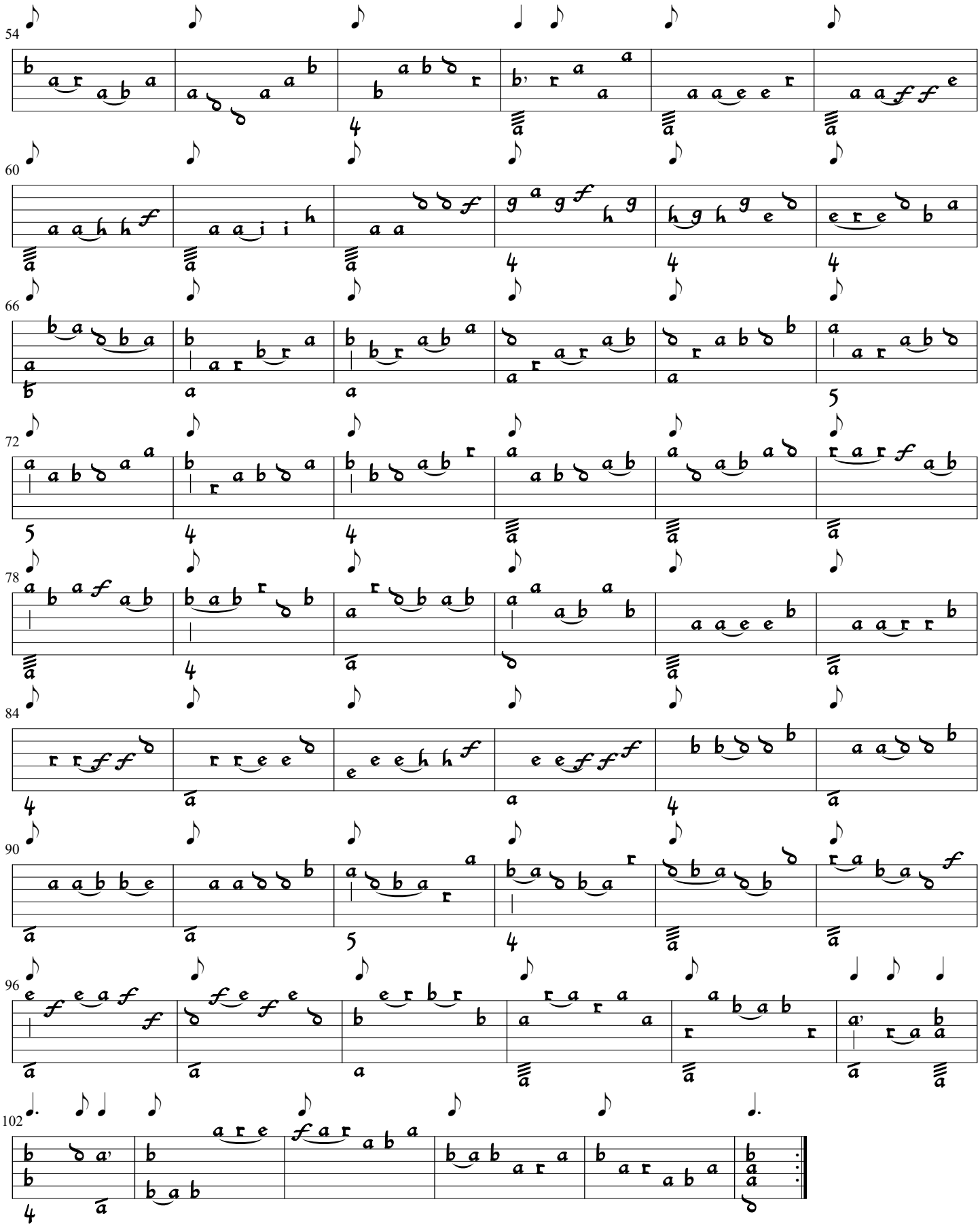



94
101
Largo
105
109

iii. Courrante

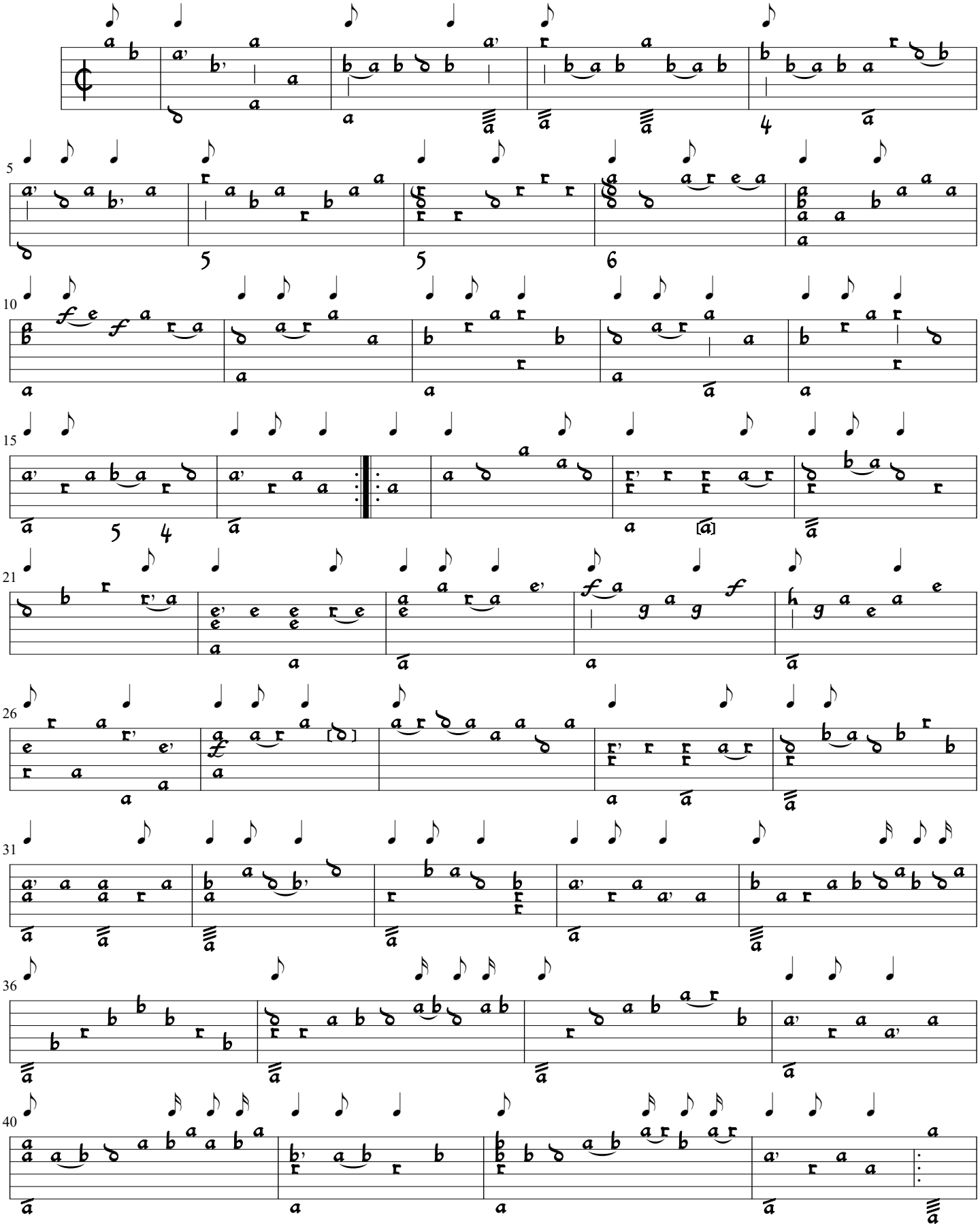
Sylvius Leopold Weiss
(Dresden 2841-4, p. 204 - 205)

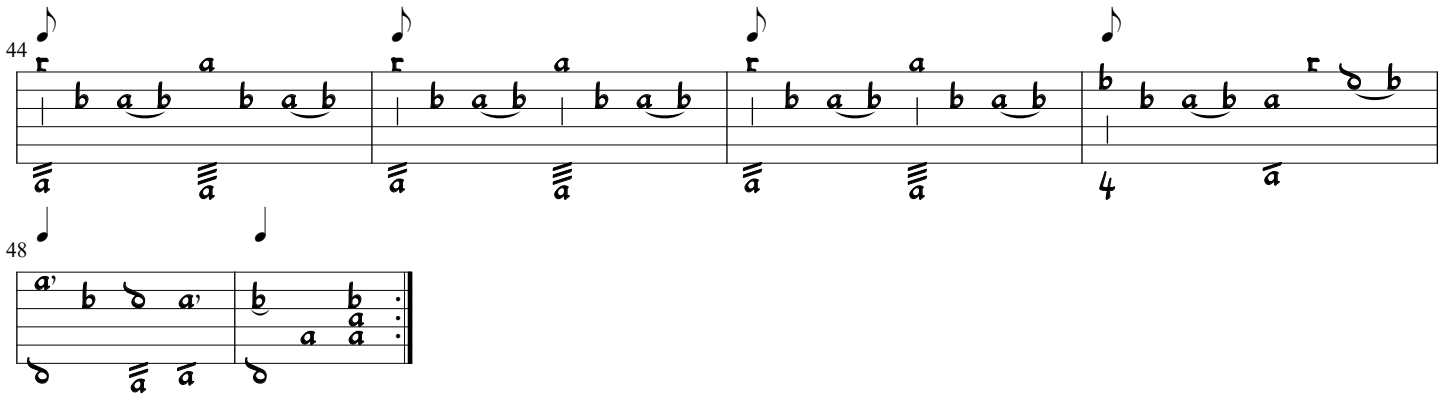




iv. Bouree

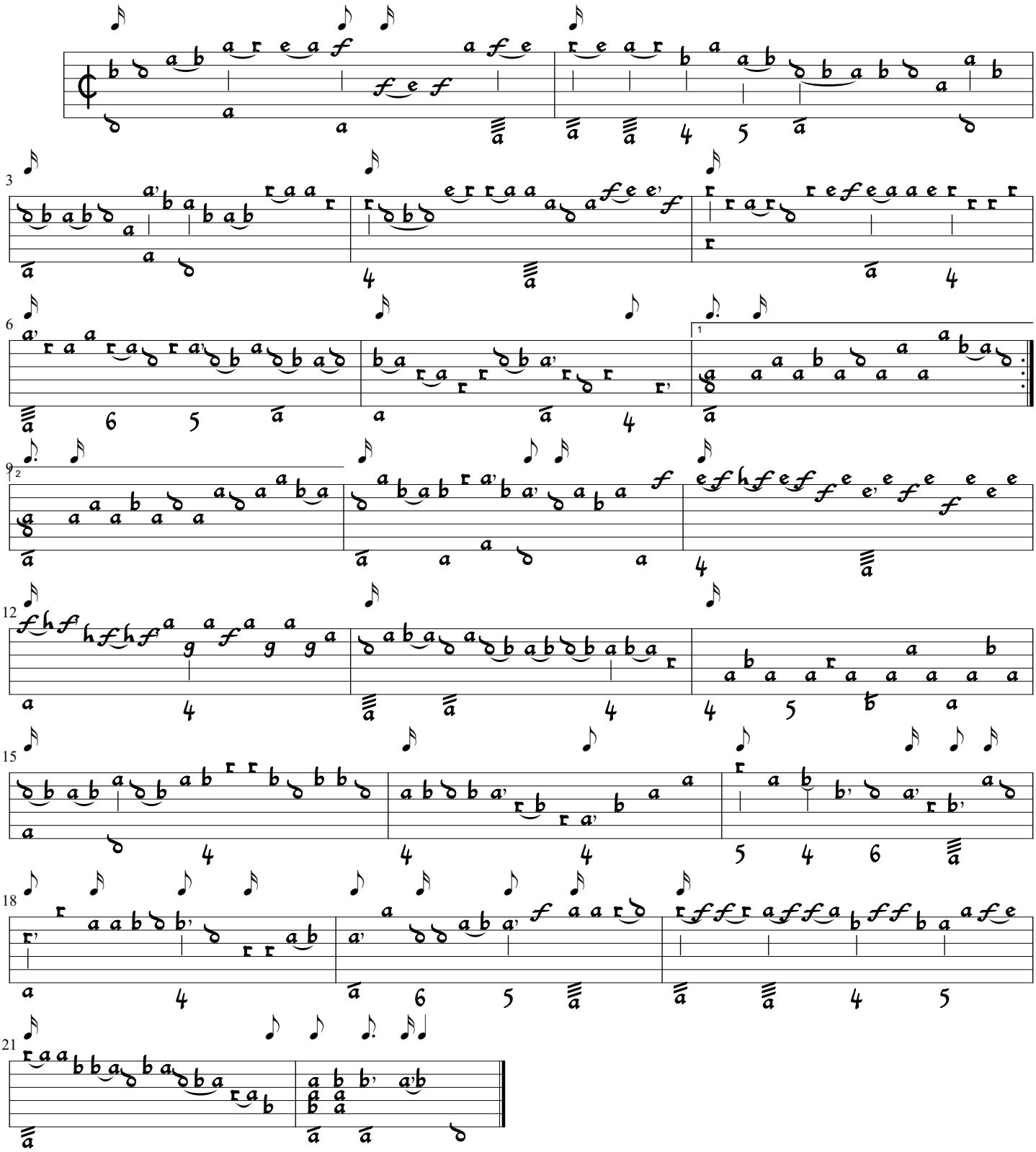
Sylvius Leopold Weiss
(Dresden 2841-4, p. 206)




44
48

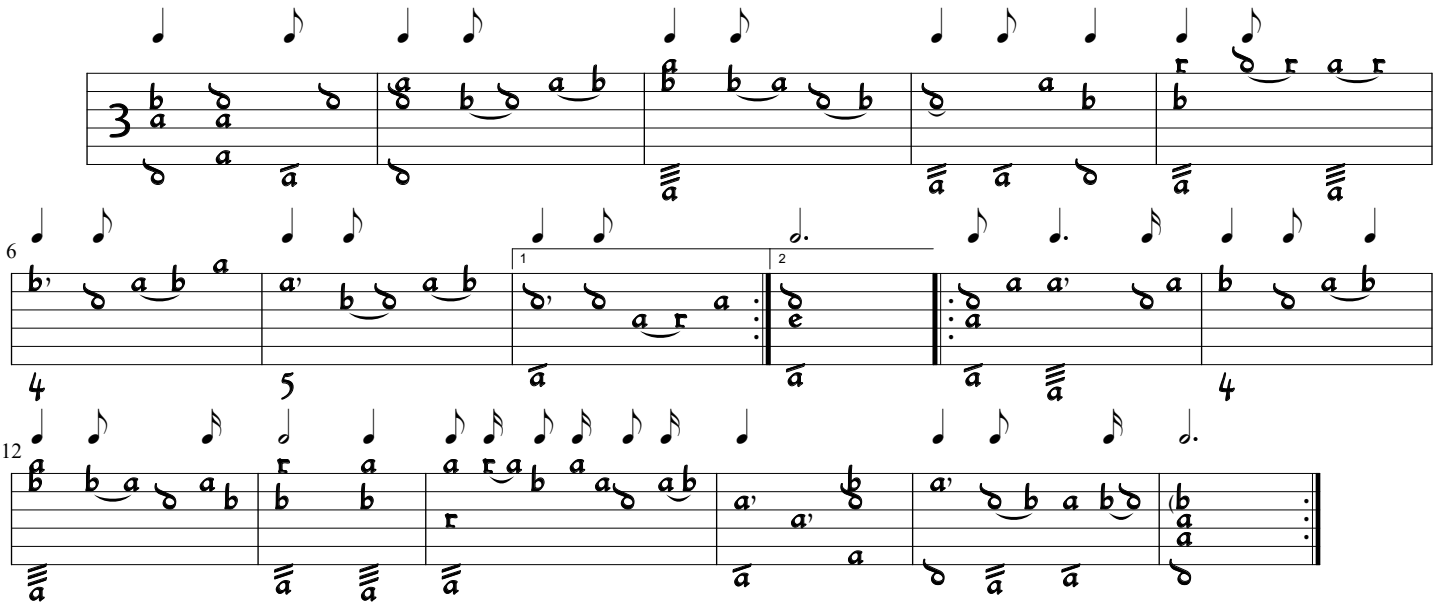
v. Gavotte

Sylvius Leopold Weiss
(Dresden 2841-4, p. 207)



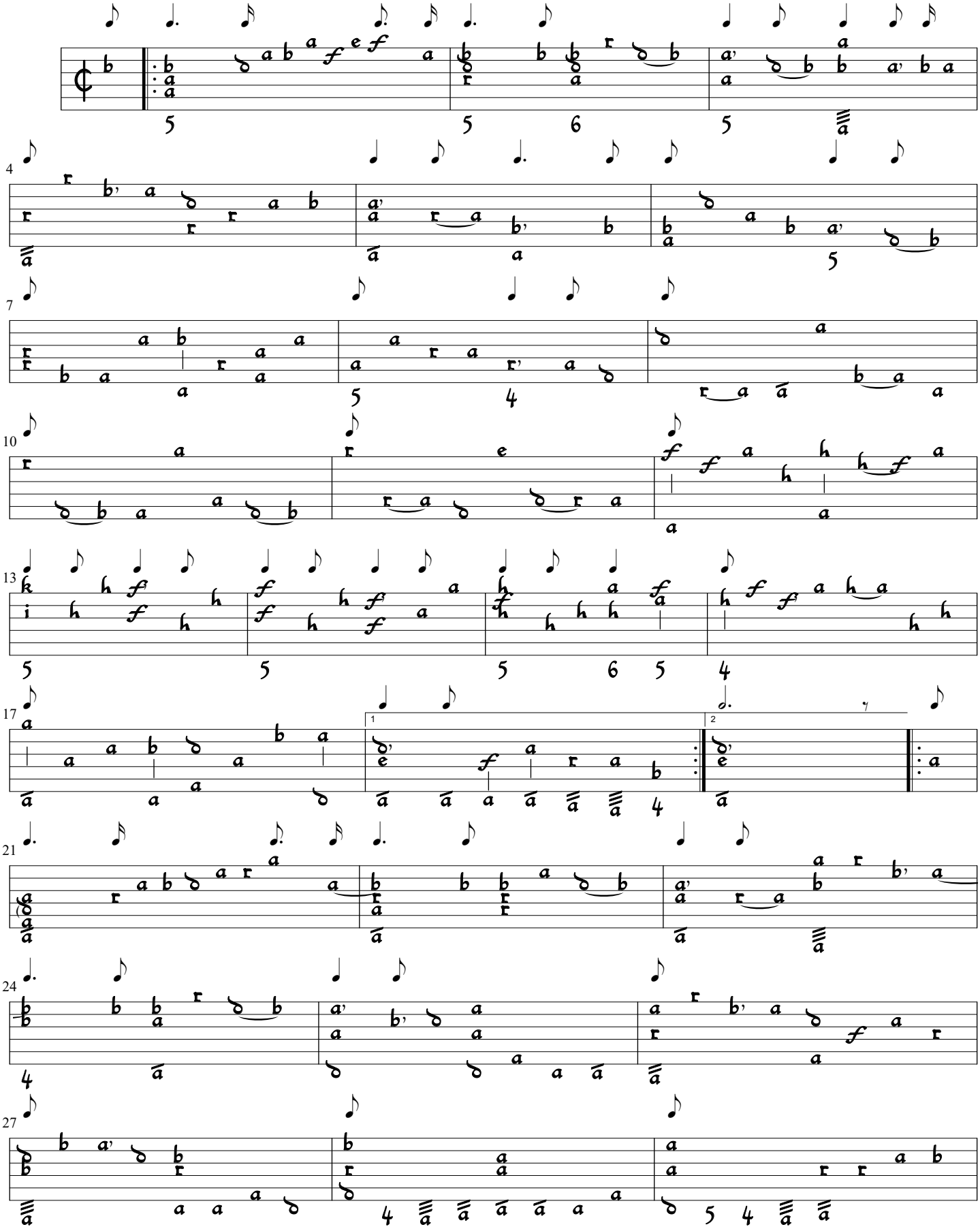
vi. Men[uet]
[final choir from A. Scarlatti's "Tolomeo e Allesandro"]

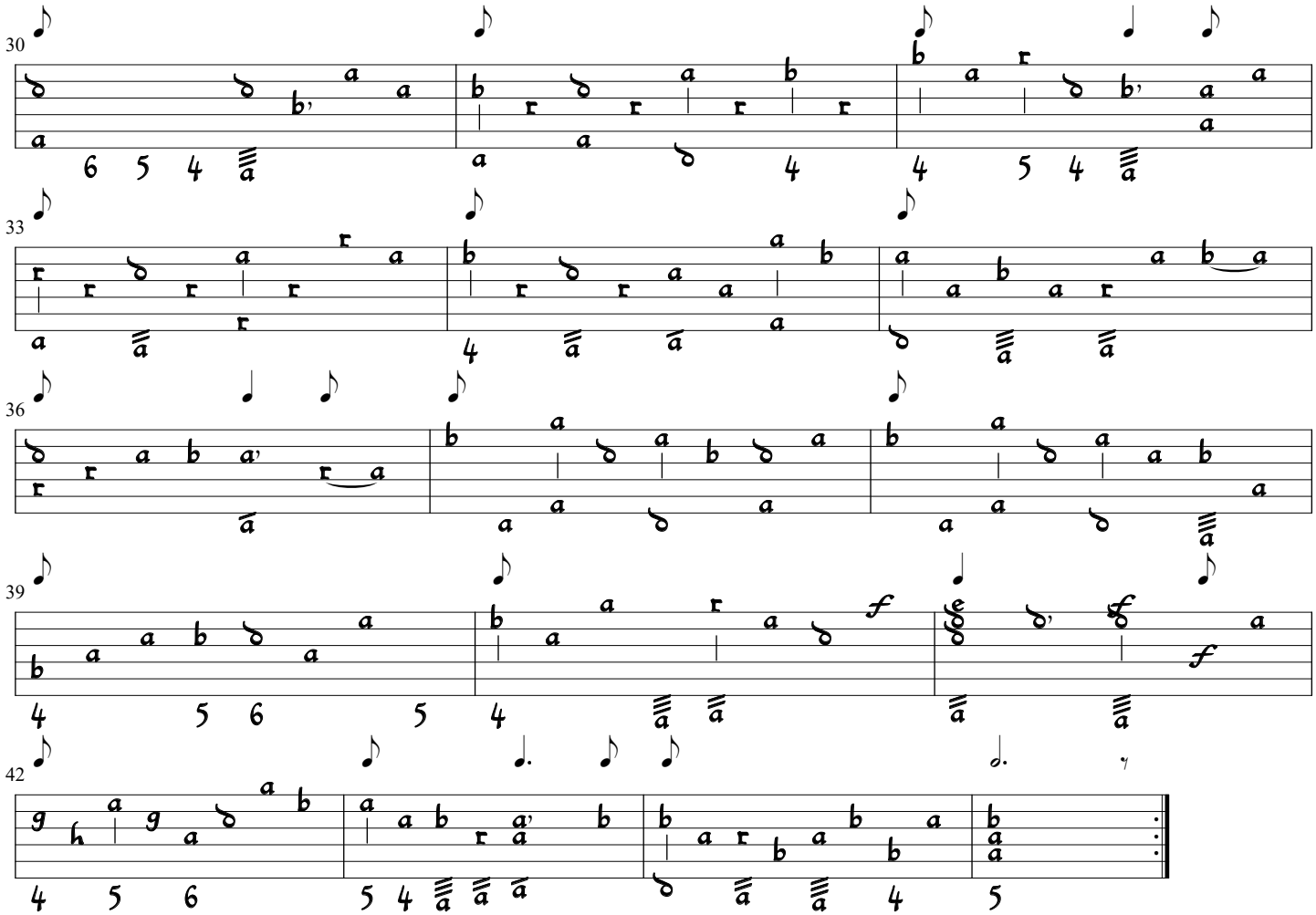
Sylvius Leopold Weiss
(Dresden 2841-4, p. 208)



Sonata 49 in Bb
i. Allem[ande]

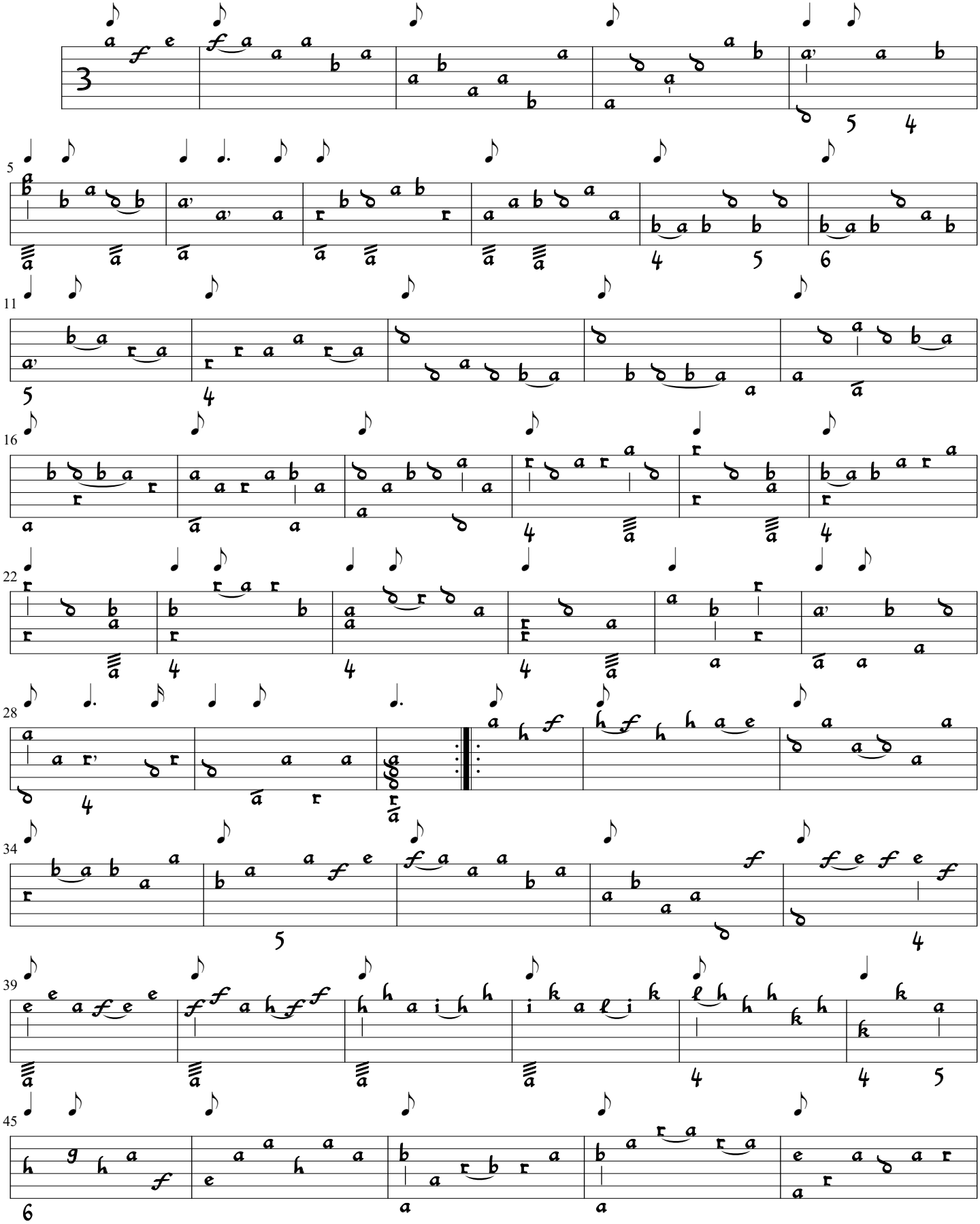
Sylvius Leopold Weiss
(Dresden 2841-4, p. 209)

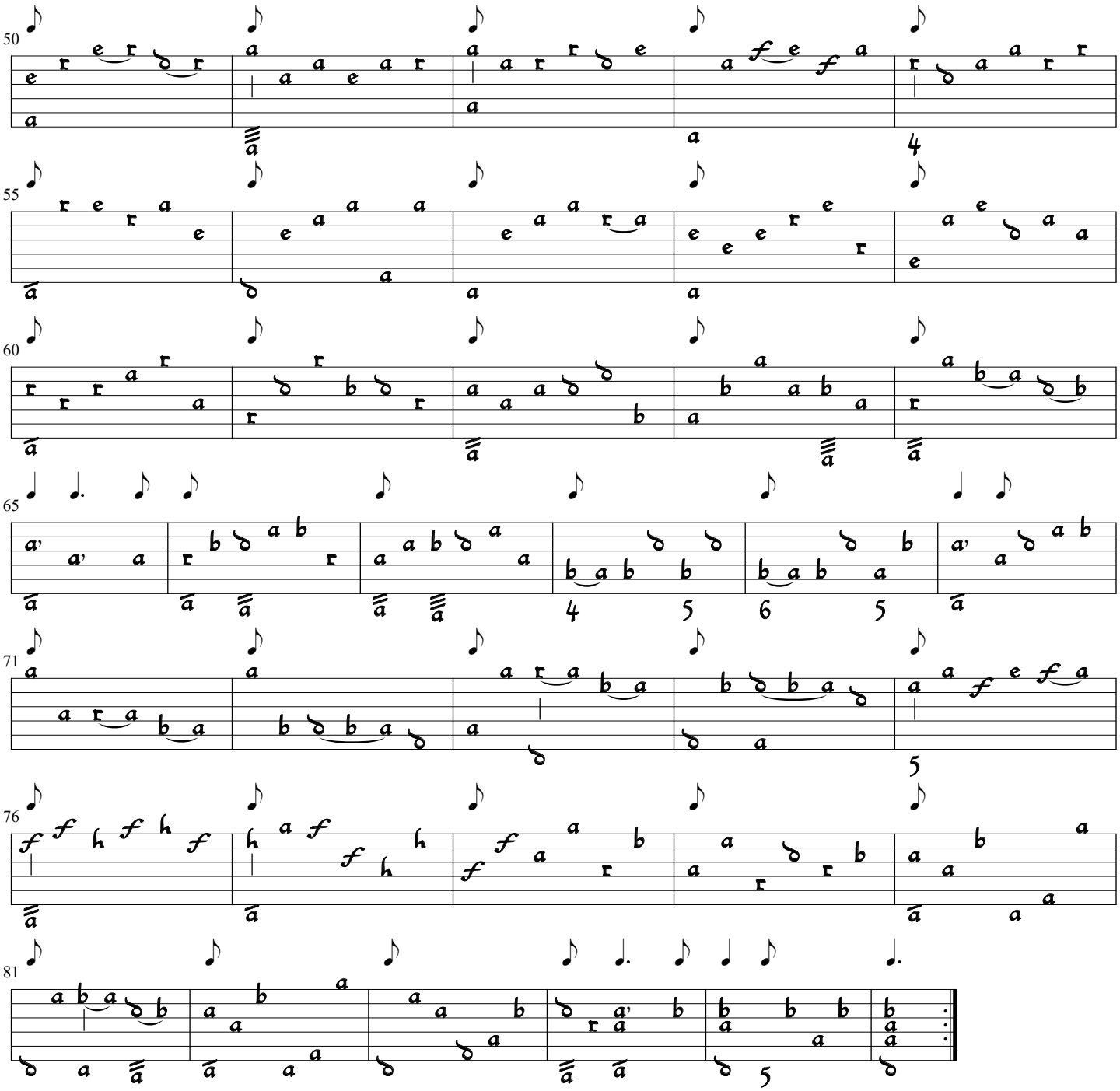




ii. Cour[ante]

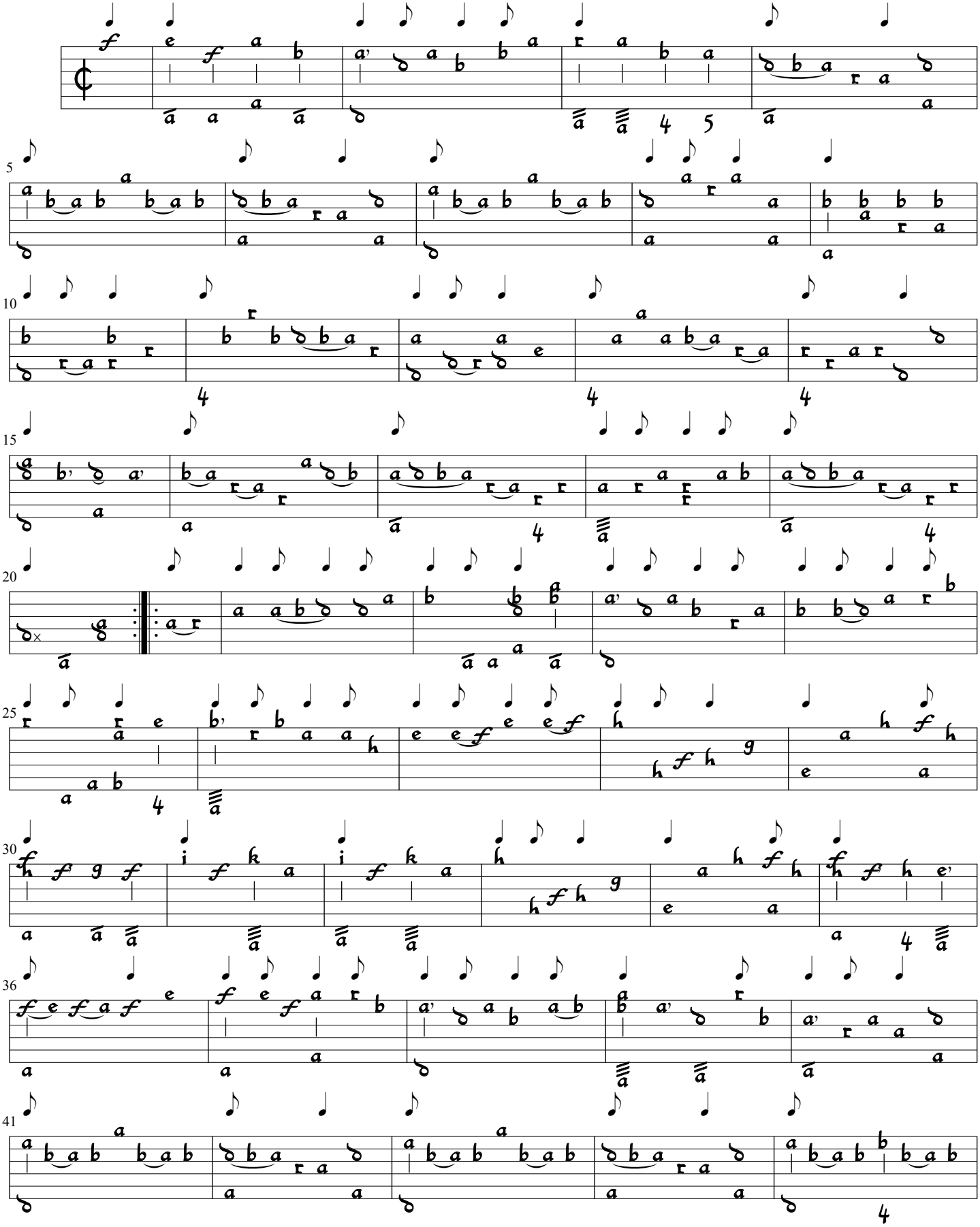
Sylvius Leopold Weiss
(Dresden 2841-4, p. 210 - 211)

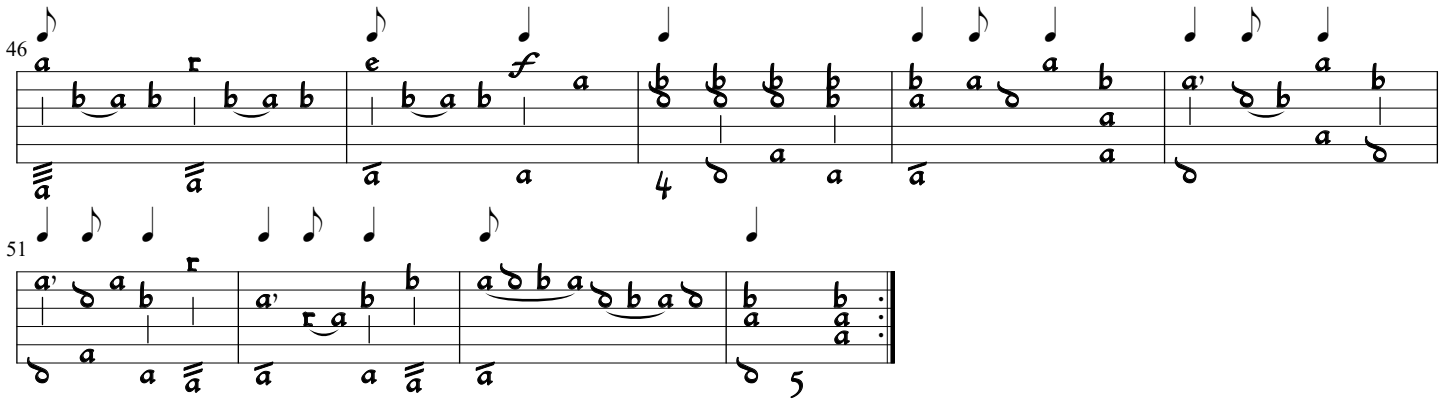




iii. Bourée

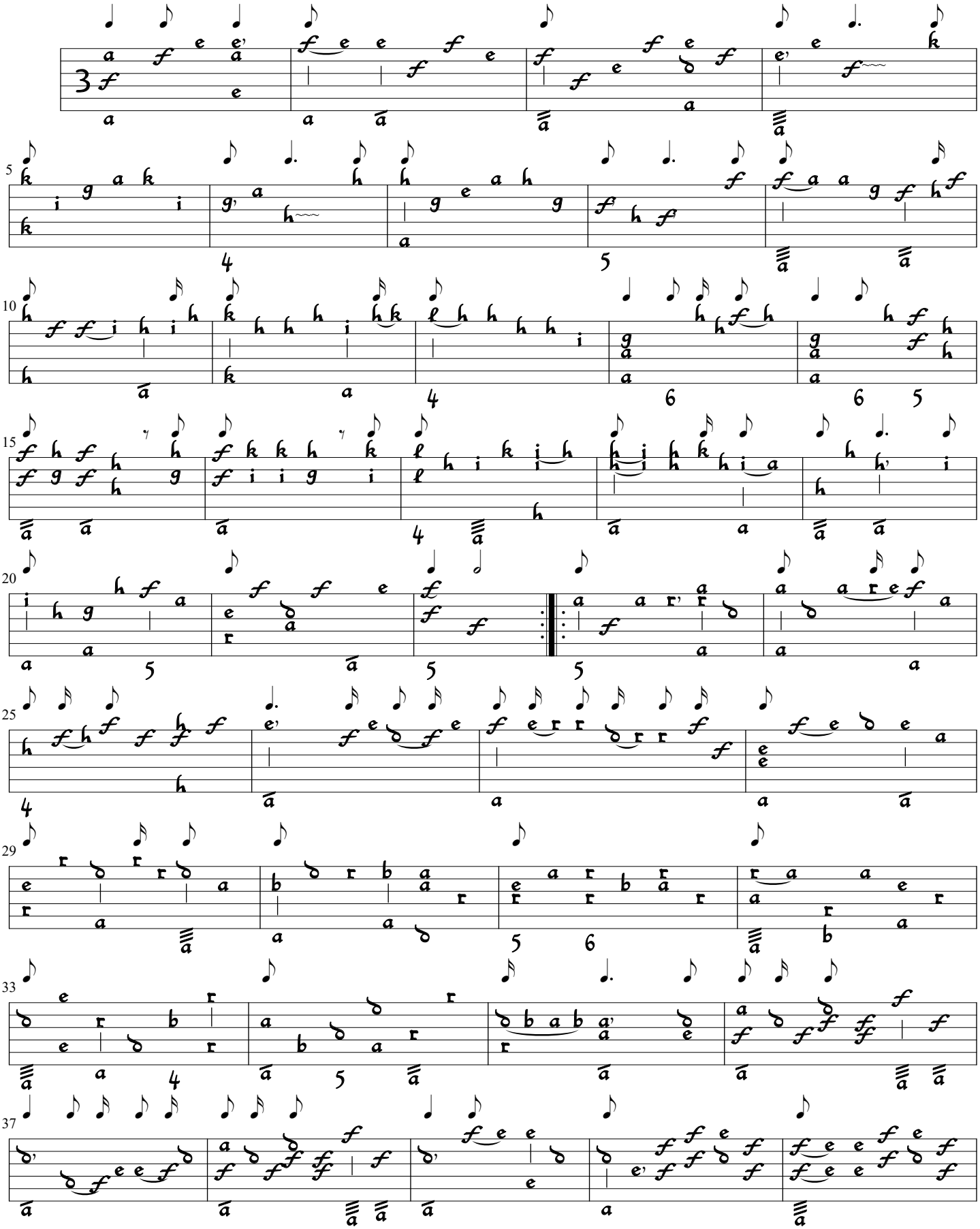
Sylvius Leopold Weiss
(Dresden 2841-4, p. 212)

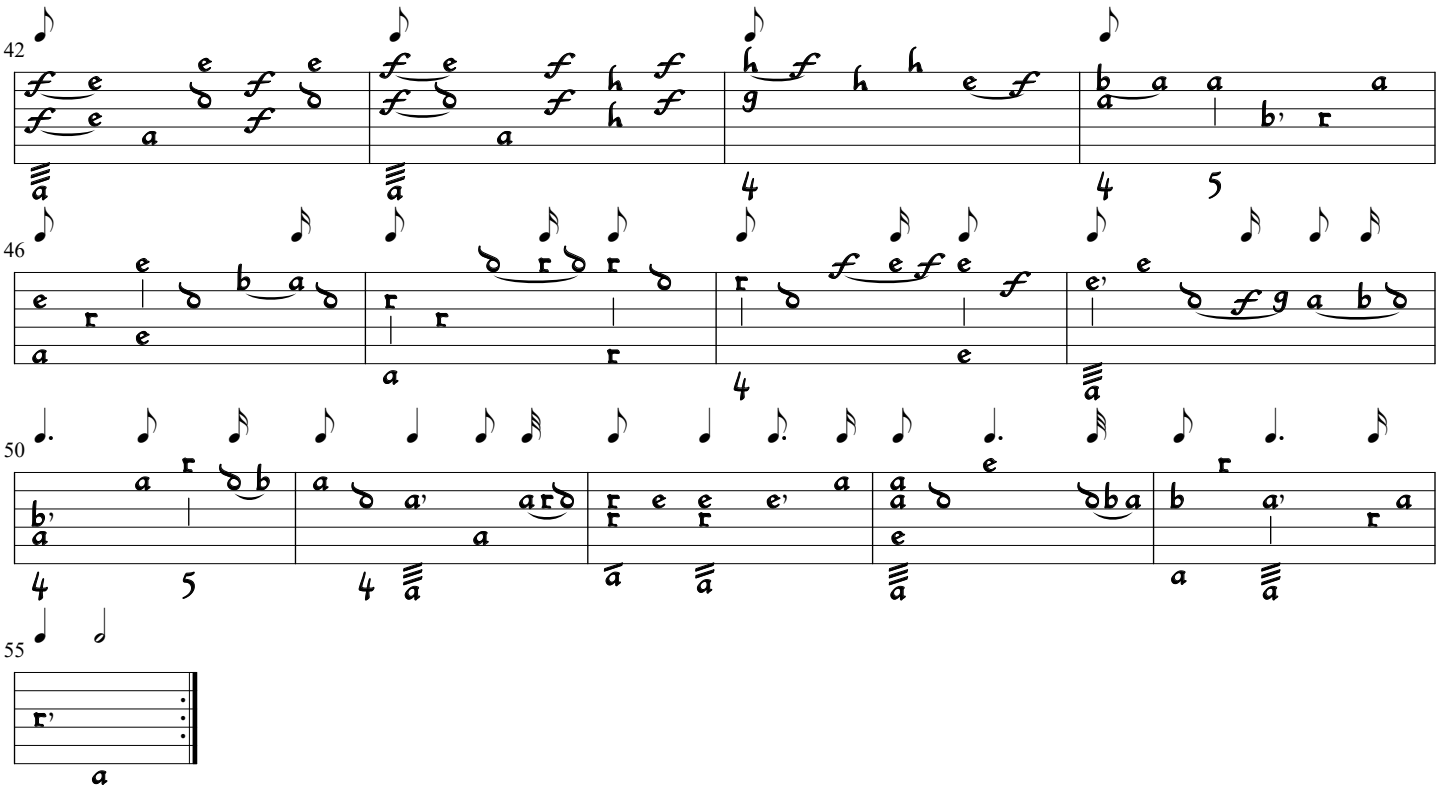



46
51

iv. Sarab[ande] Grave

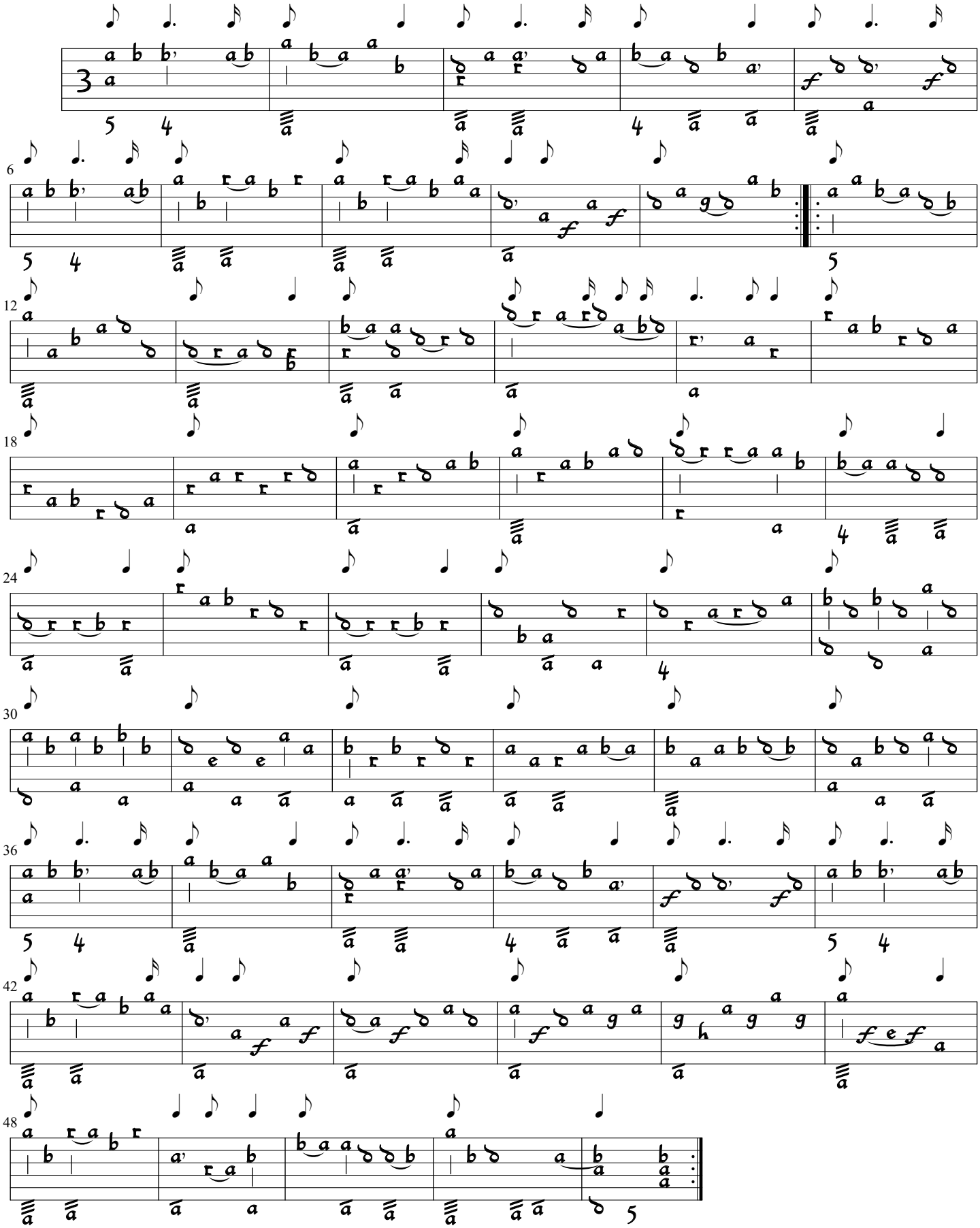
Sylvius Leopold Weiss
(Dresden 2841-4, p. 213)





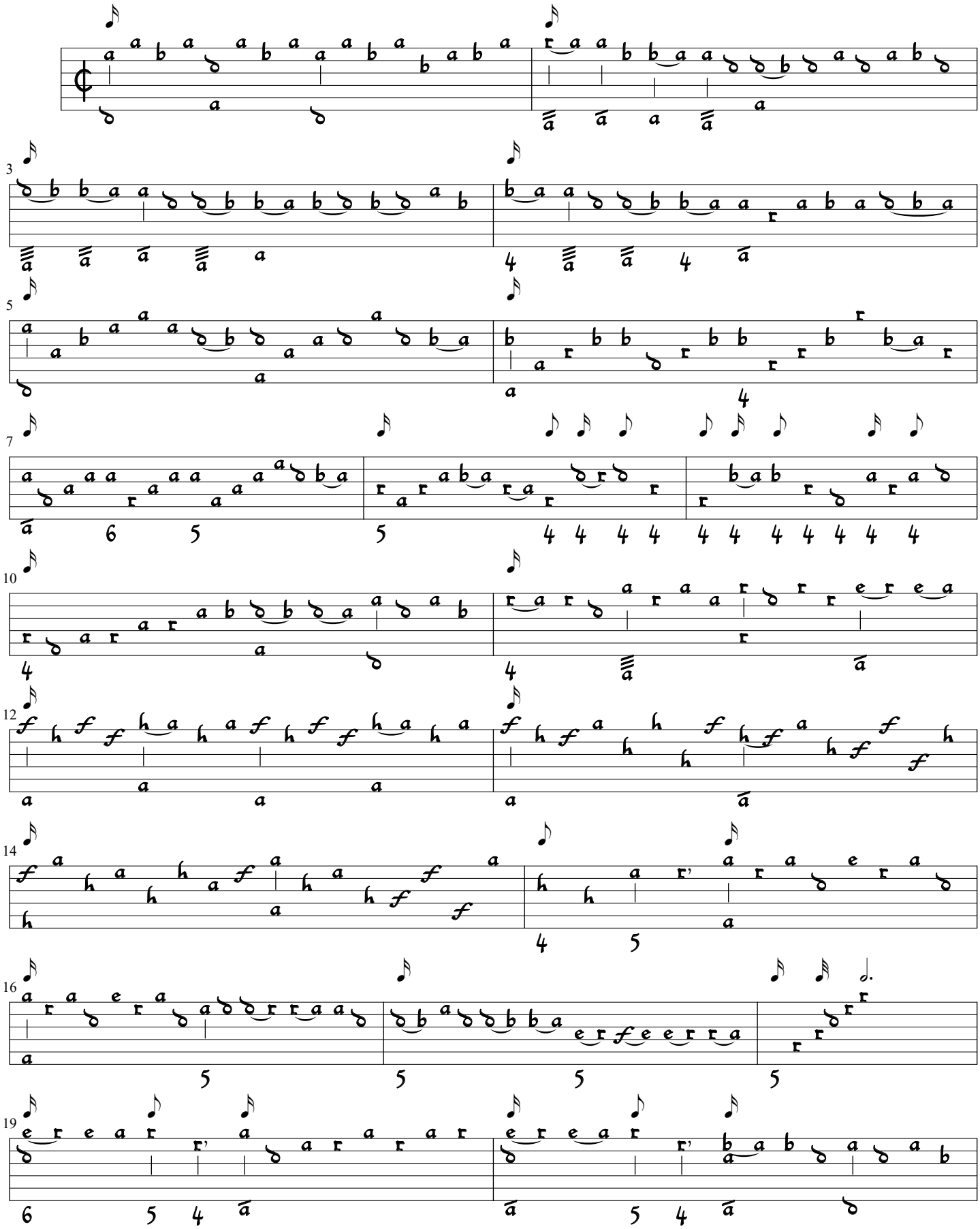
v. Menuet

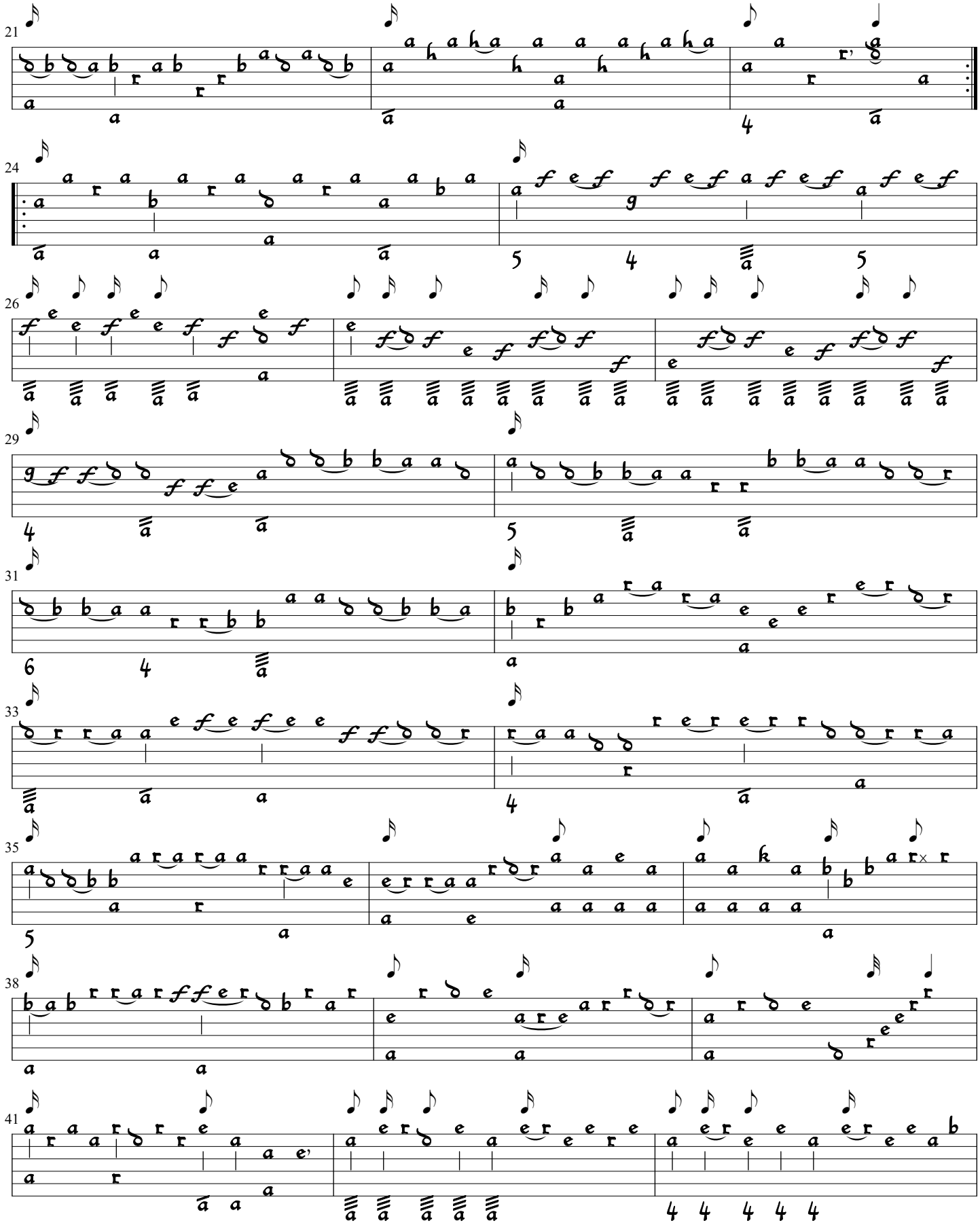
Sylvius Leopold Weiss
(Dresden 2841-4, p. 216)

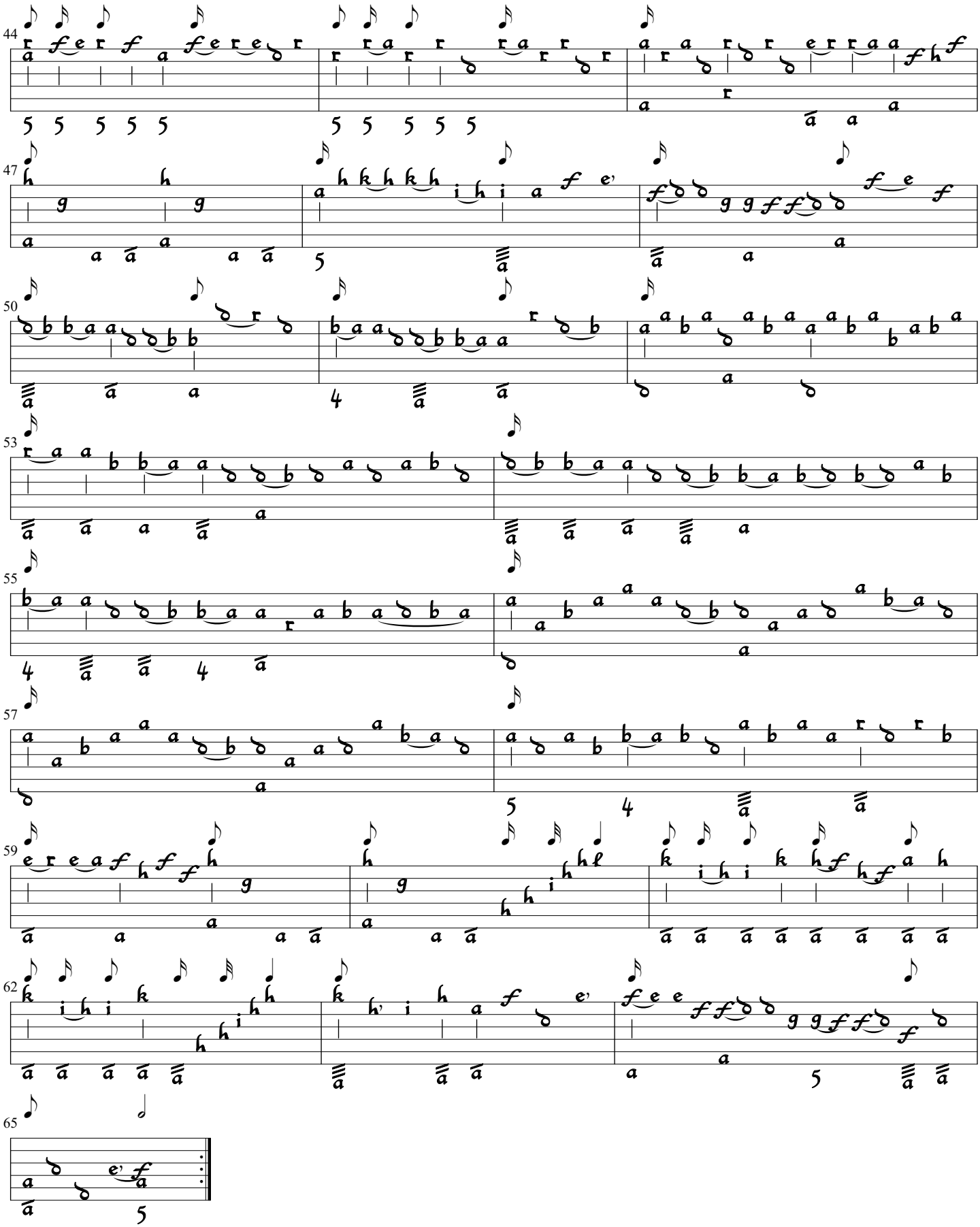


vi. Presto

Sylvius Leopold Weiss
(Dresden 2841-4, p. 214 - 215)

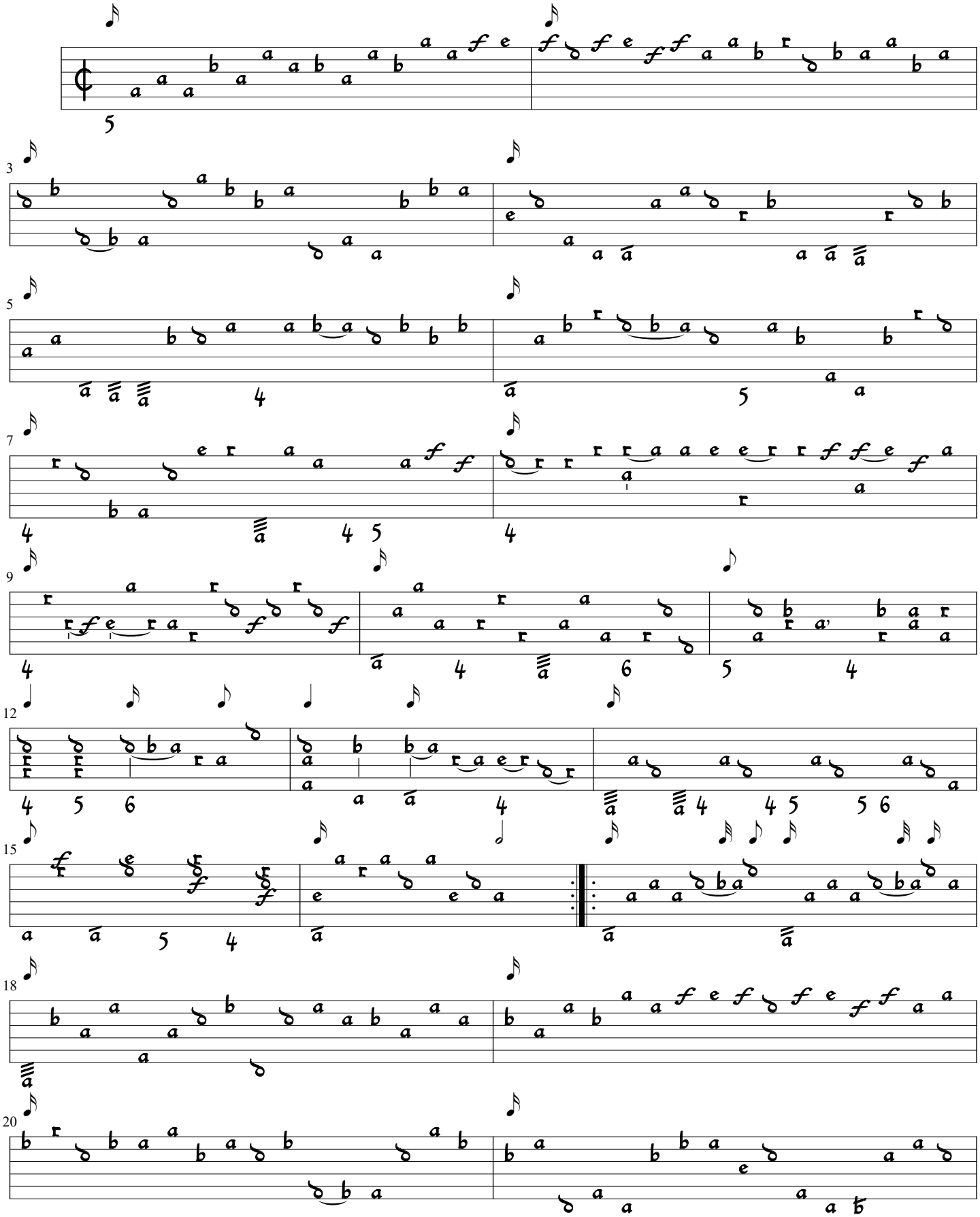


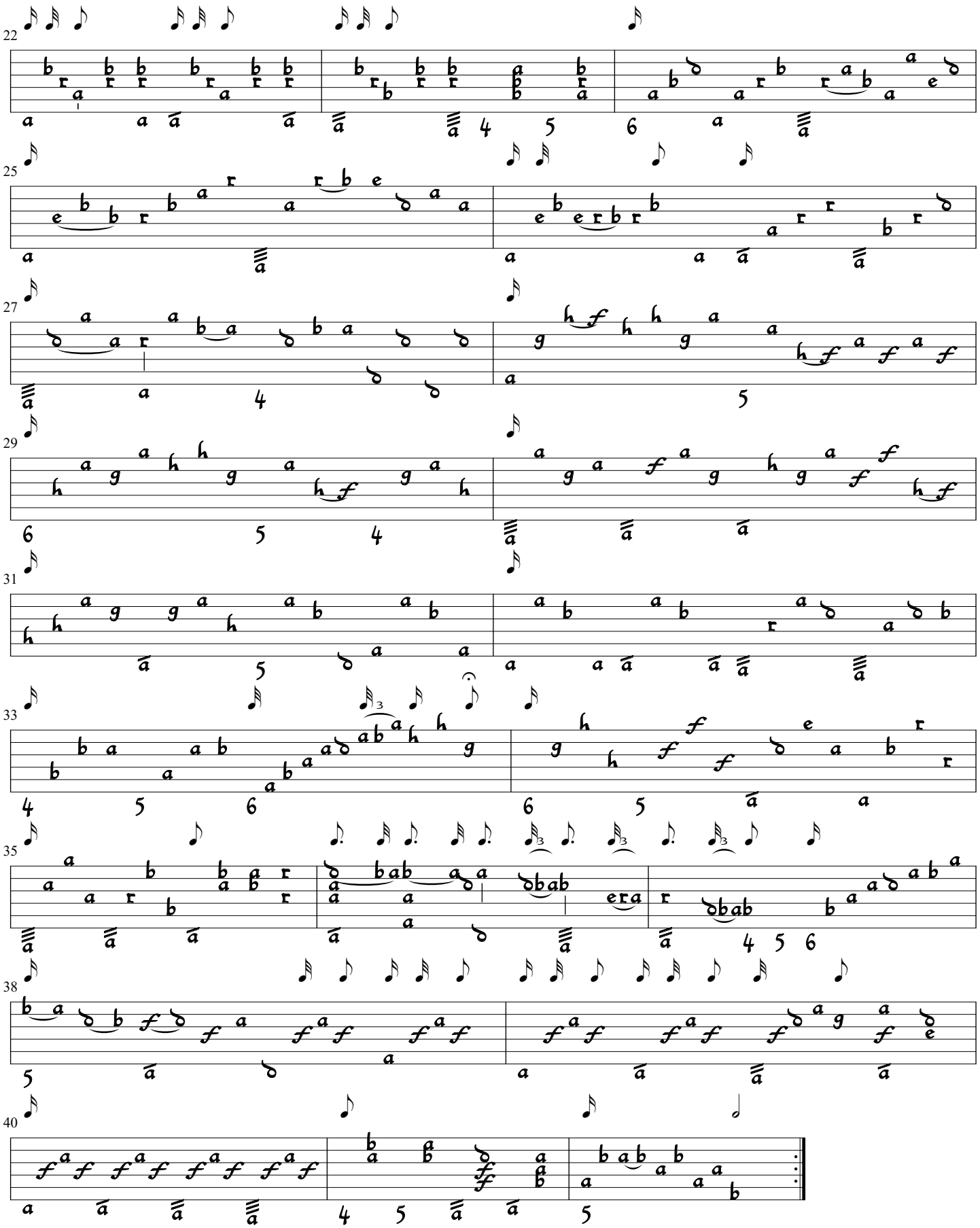

21
24
26
29
31
33
35
38
41



Sonata 50 in Bb
i. Introduzzione

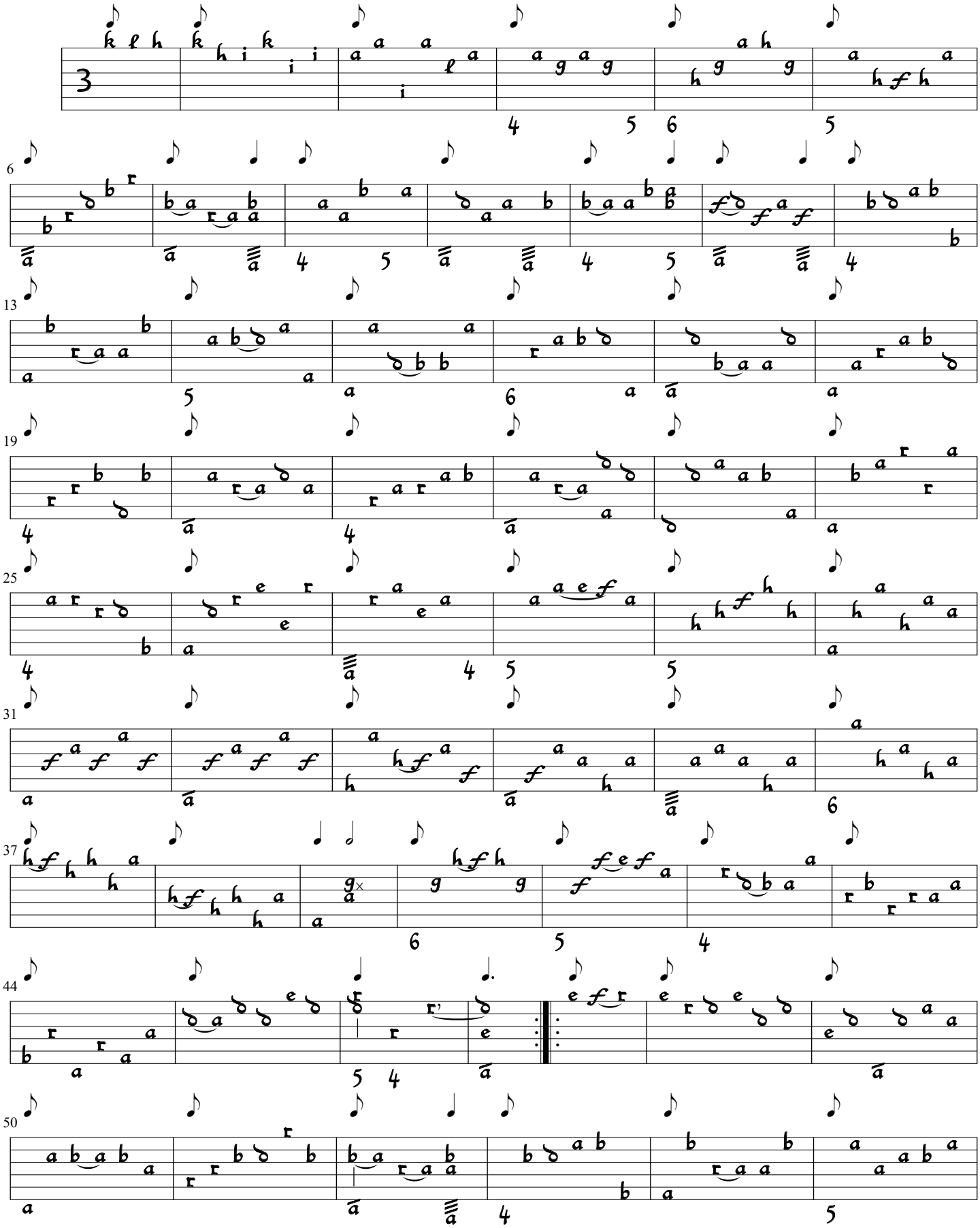
Sylvius Leopold Weiss
(Dresden 2841-4, p. 227)

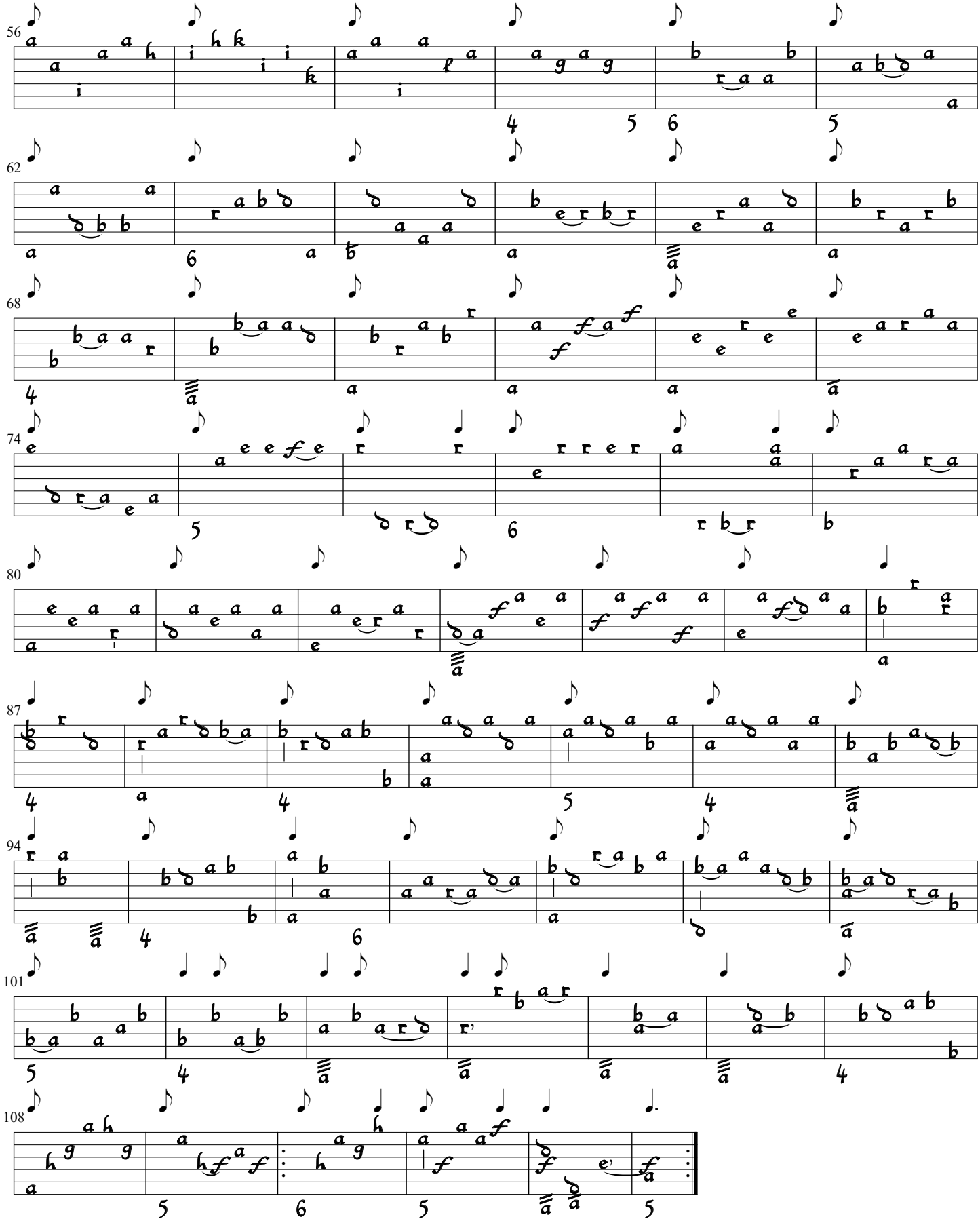




ii. Cour[ante]

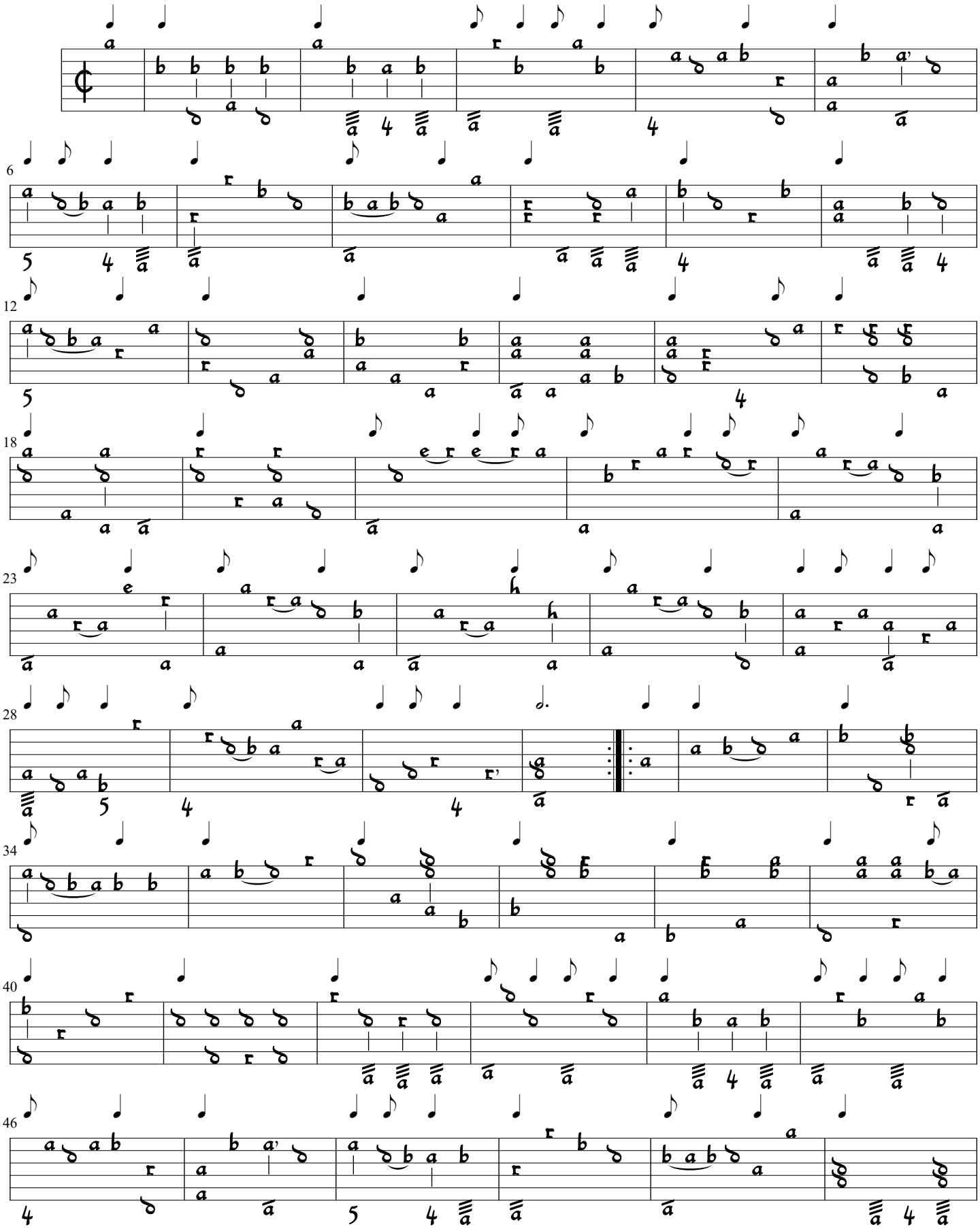
Sylvius Leopold Weiss
(Dresden 2841-4, p. 228 - 229)

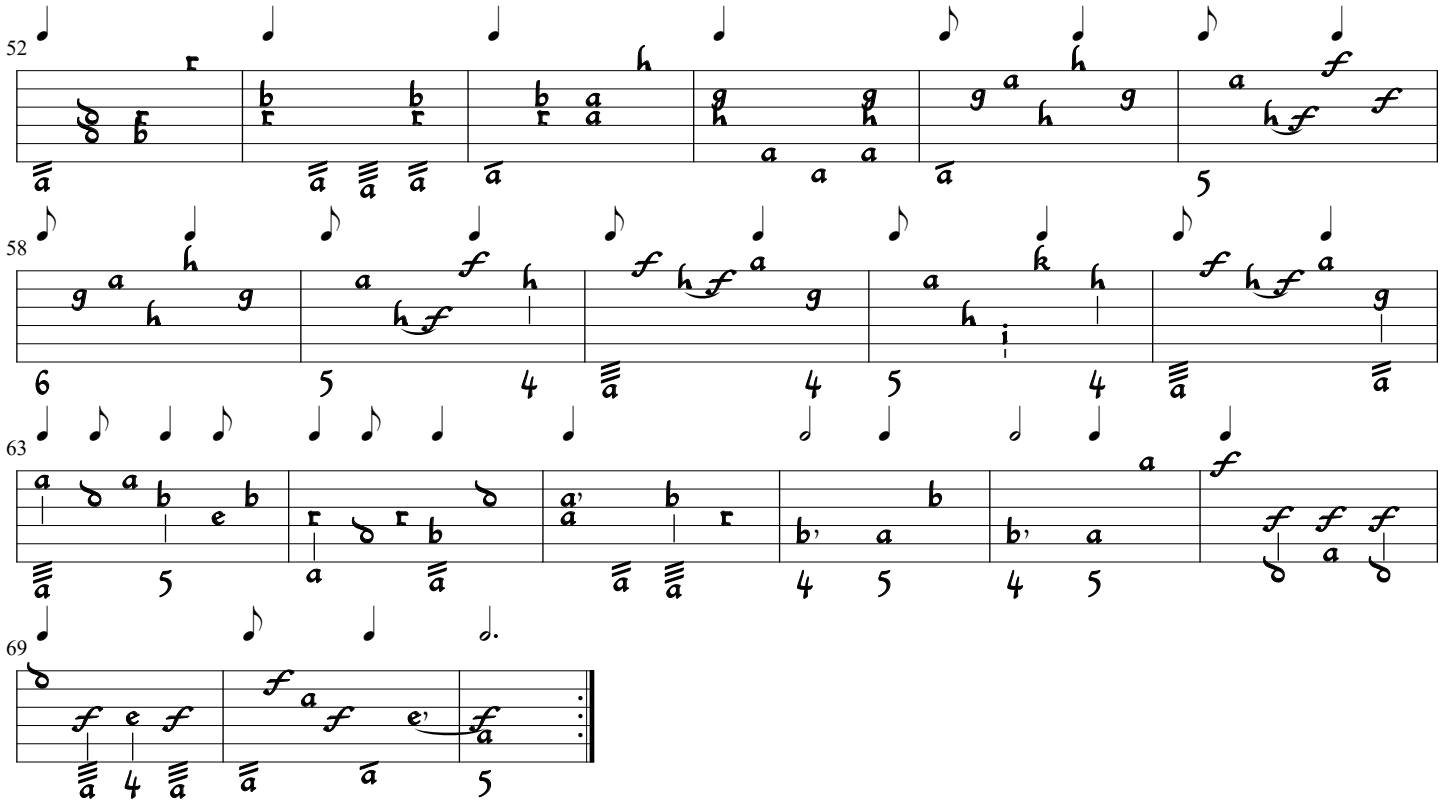




iii. Bourrée

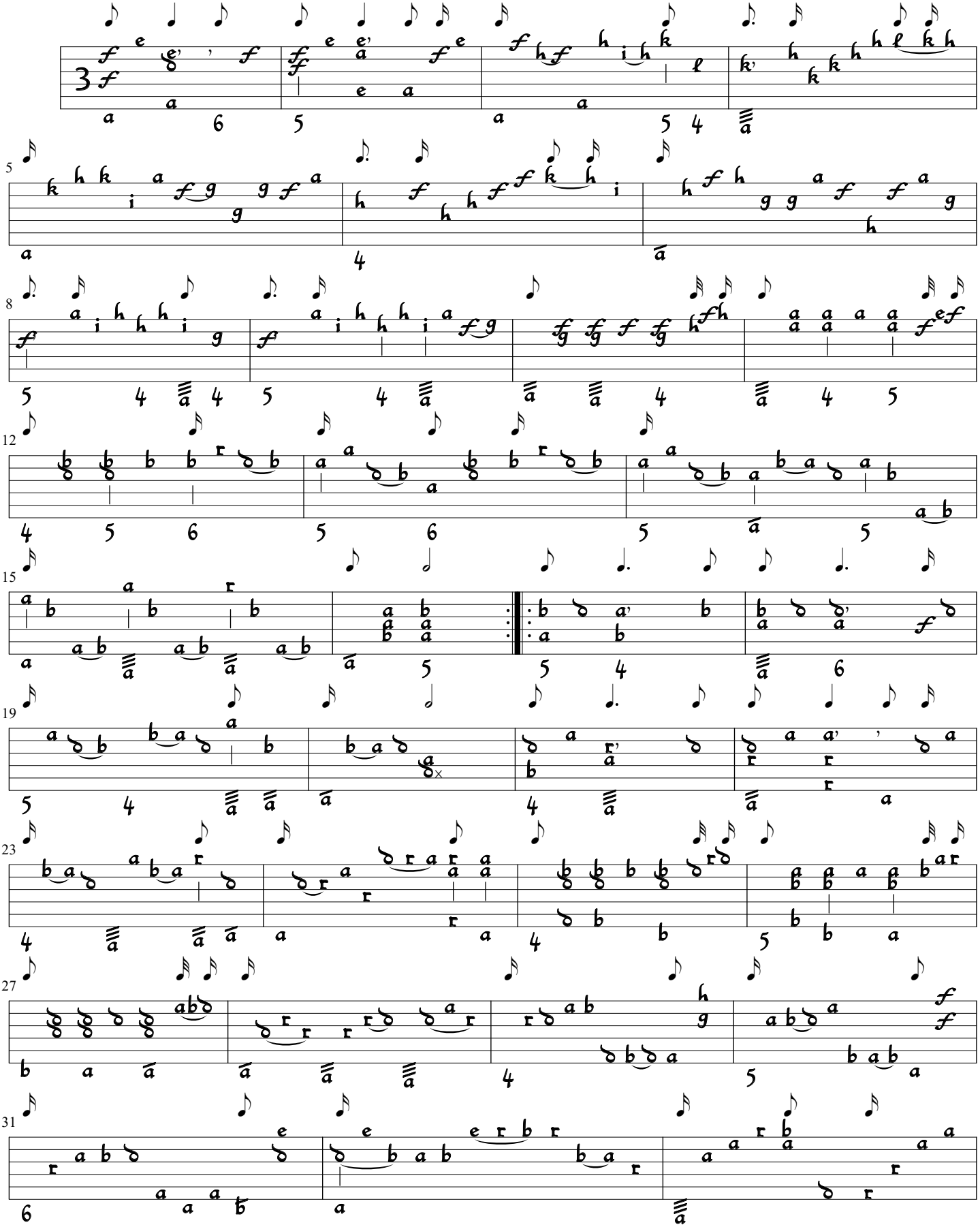
Sylvius Leopold Weiss
(Dresden 2841-4, p. 230)

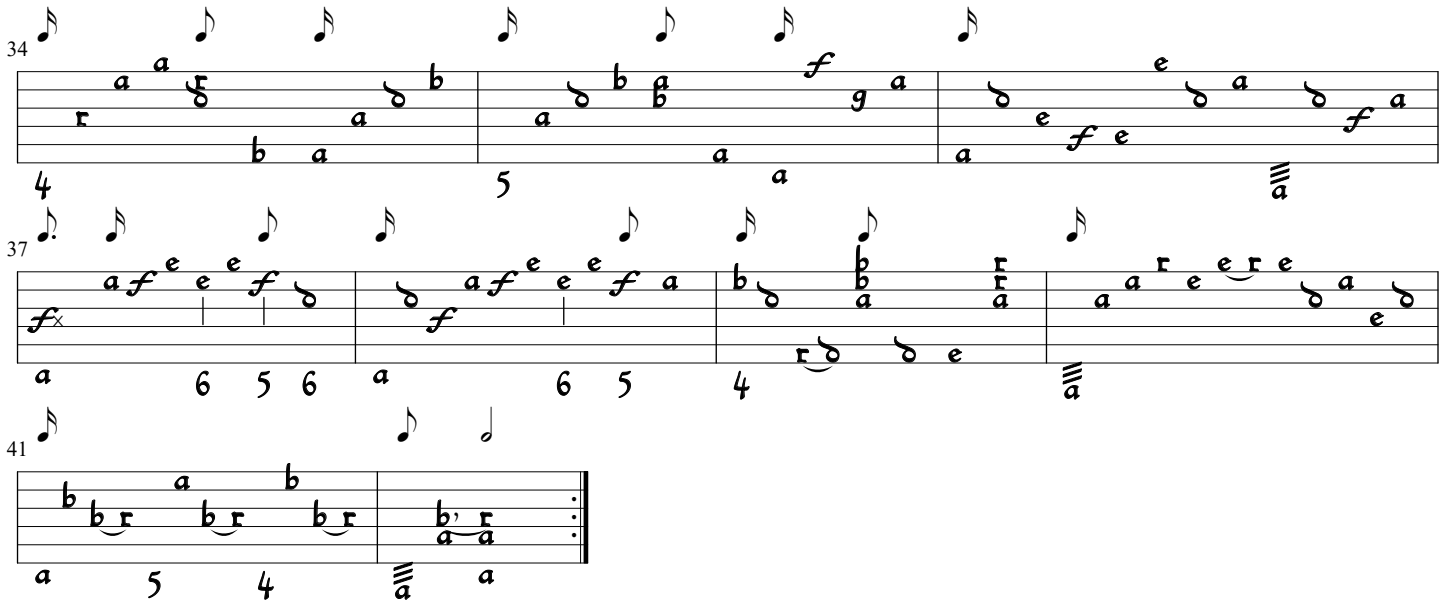




iv. Sarrab[ande]

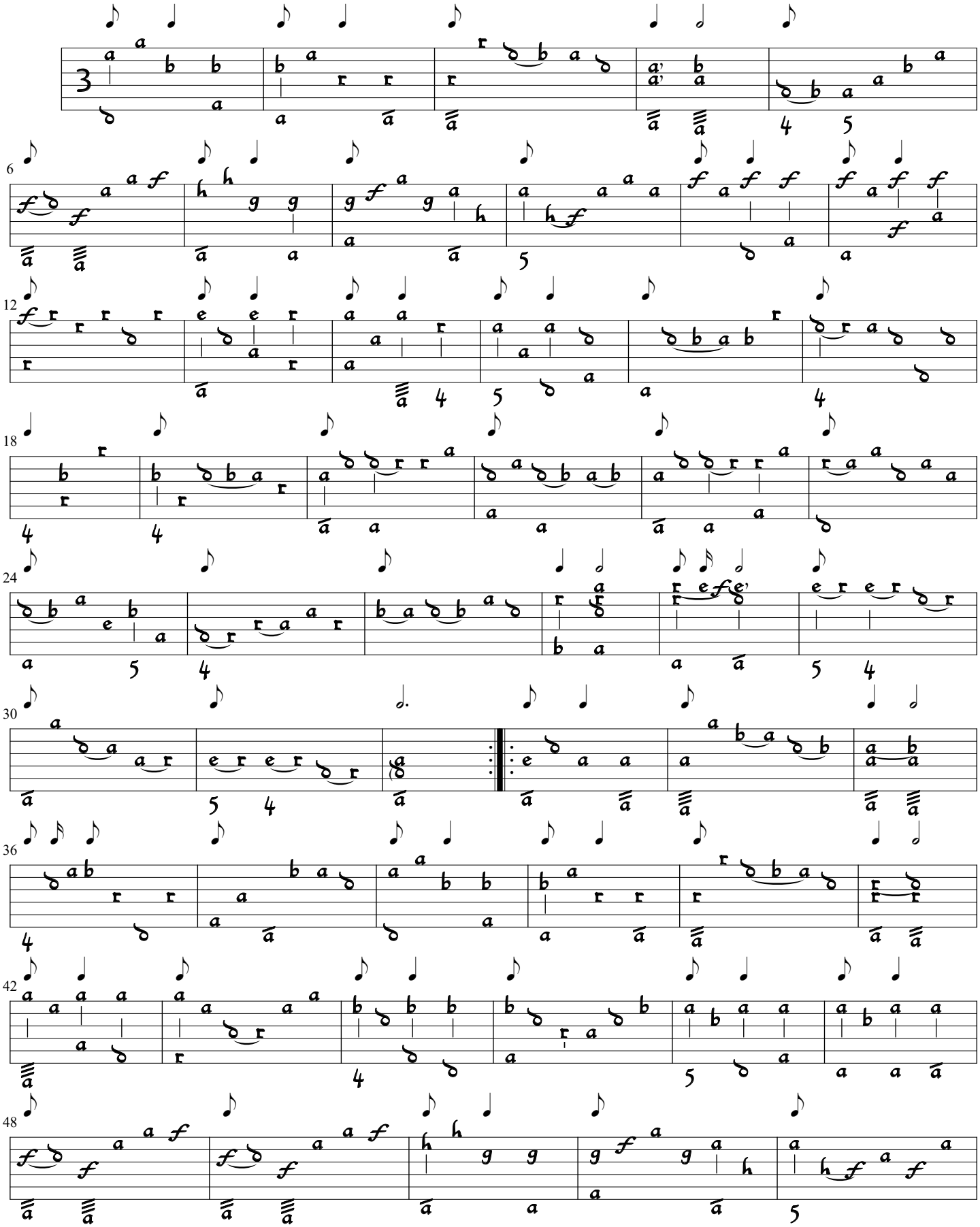
Sylvius Leopold Weiss
(Dresden 2841-4, p. 231)

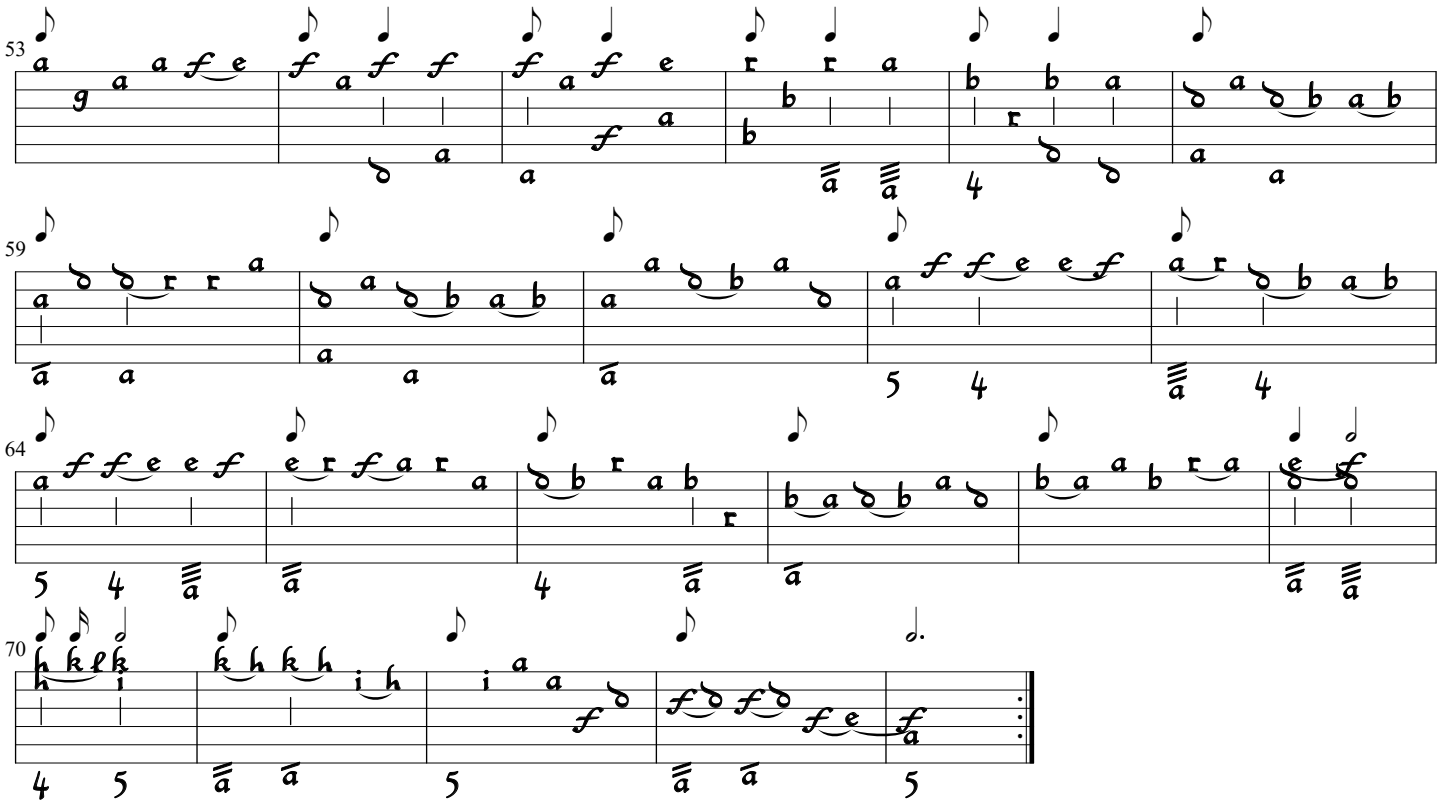




v. Menuet

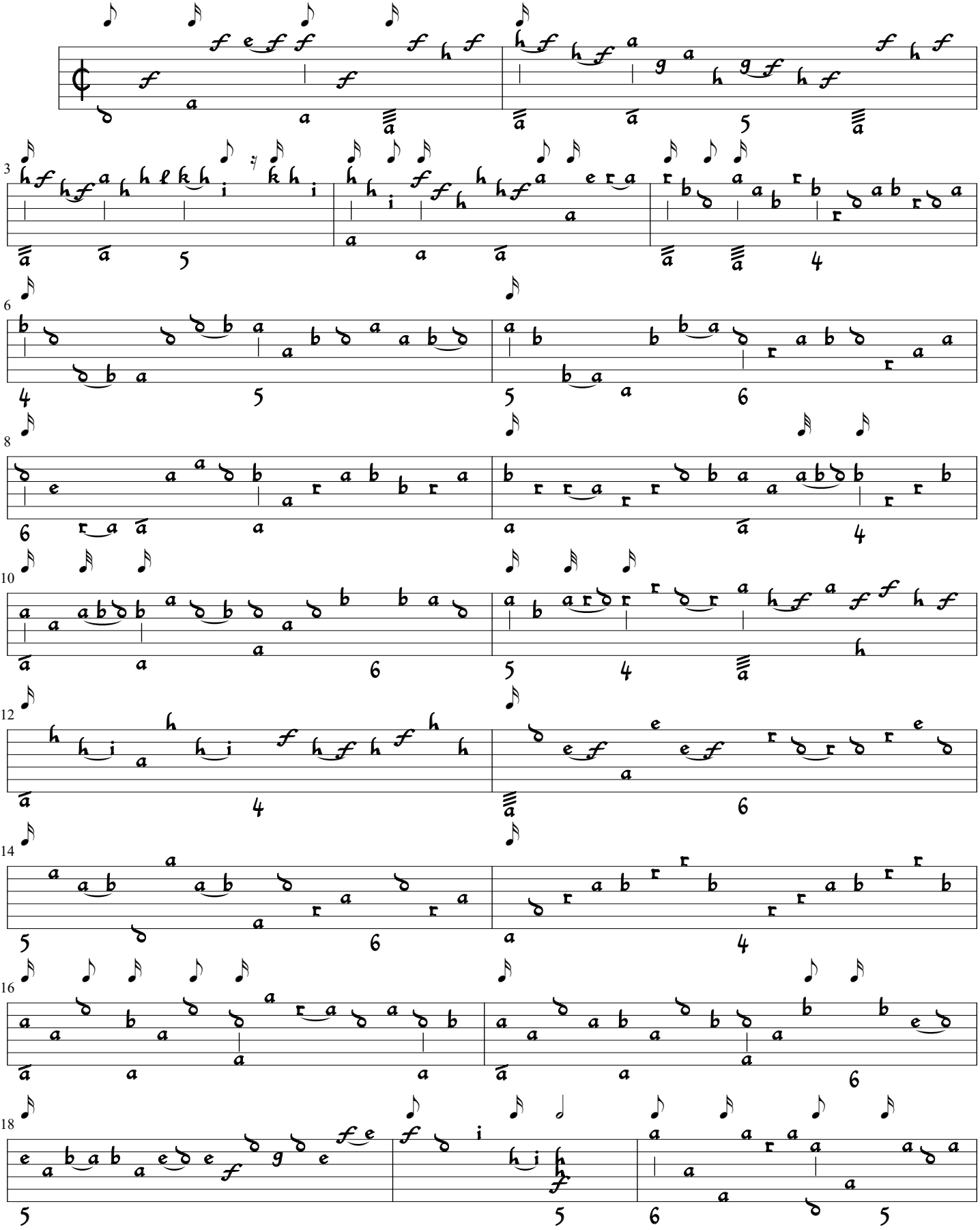
Sylvius Leopold Weiss
(Dresden 2841-4, p. 243)

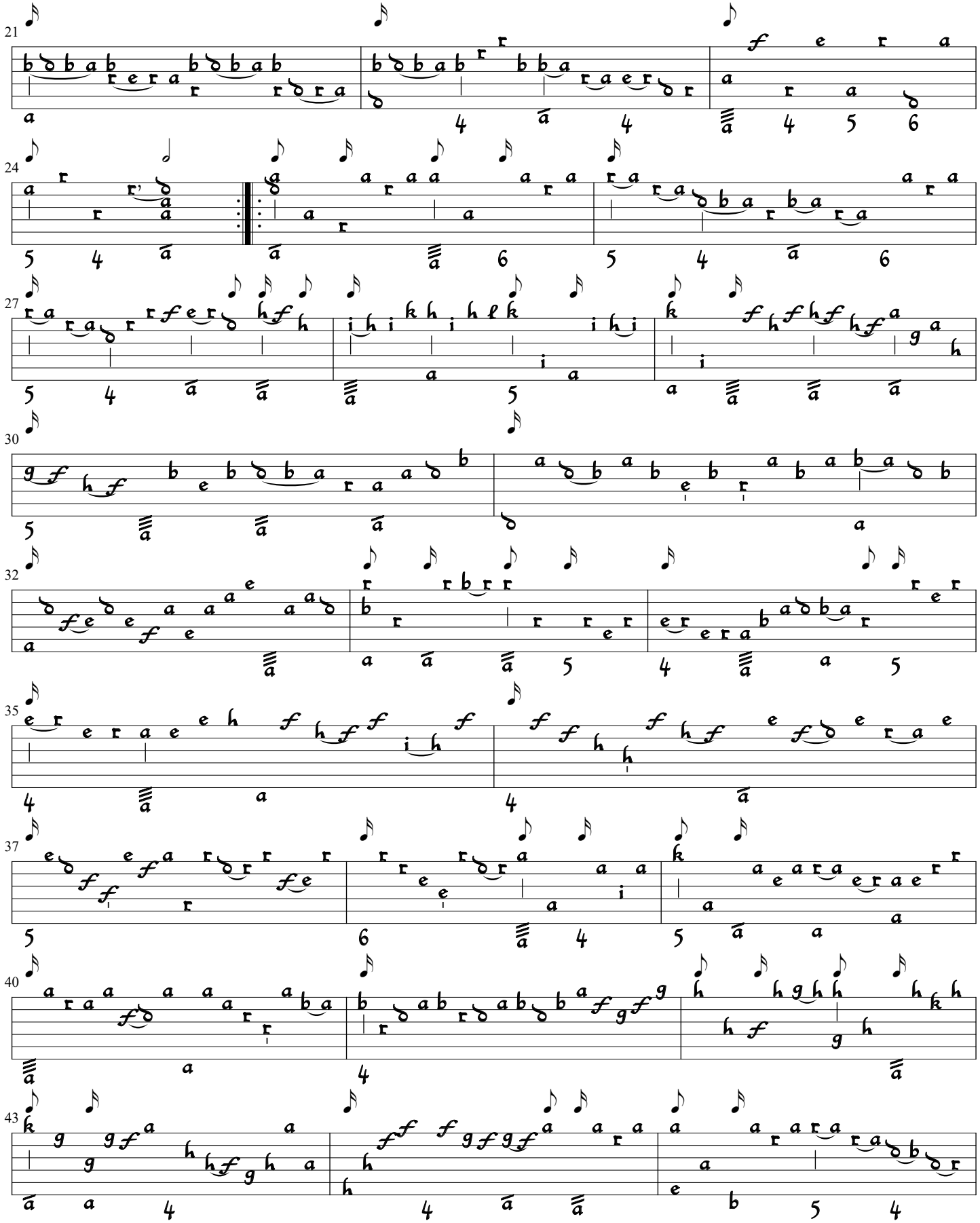


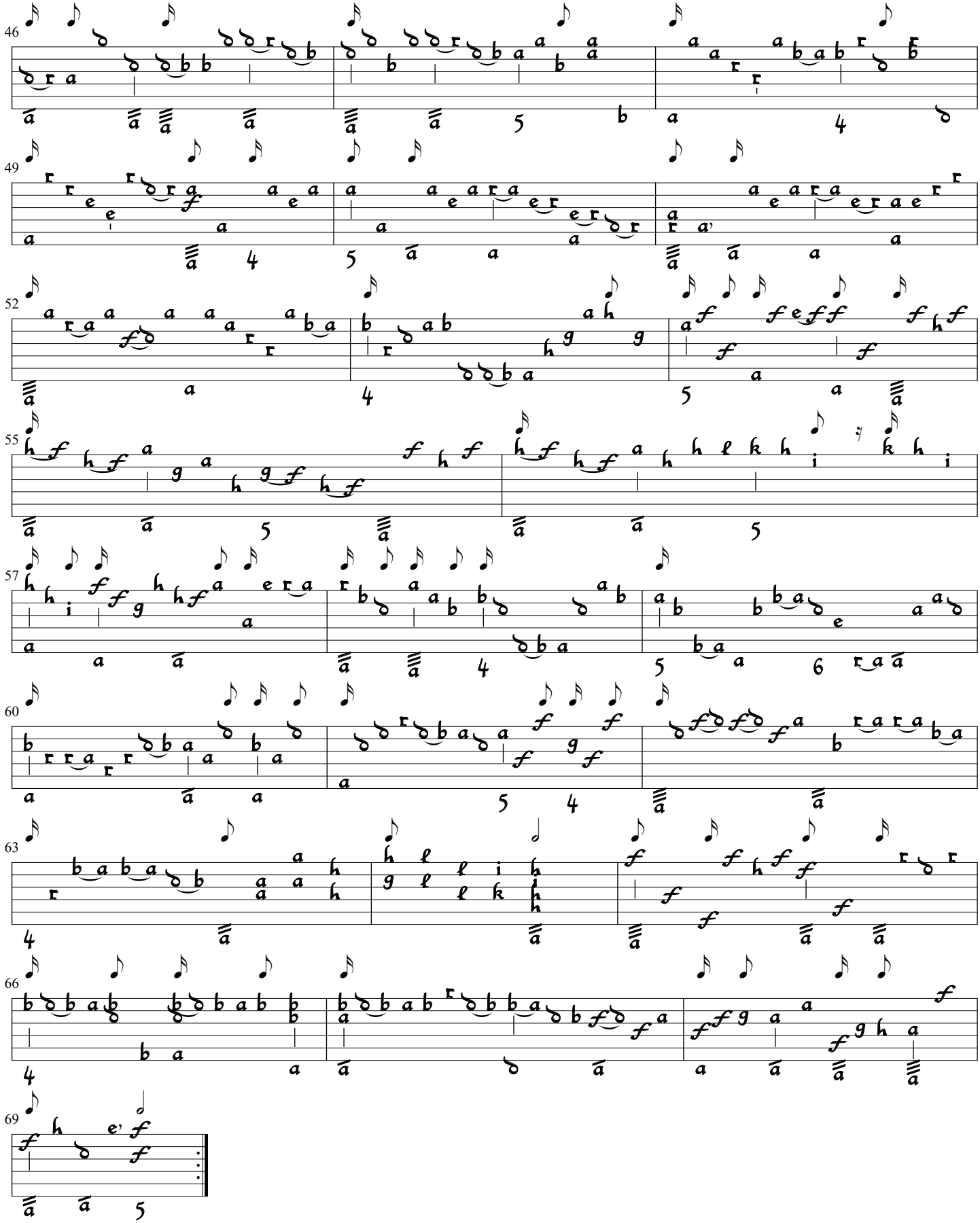


vi. Presto

Sylvius Leopold Weiss
(Dresden 2841-4, p. 232 - 233)

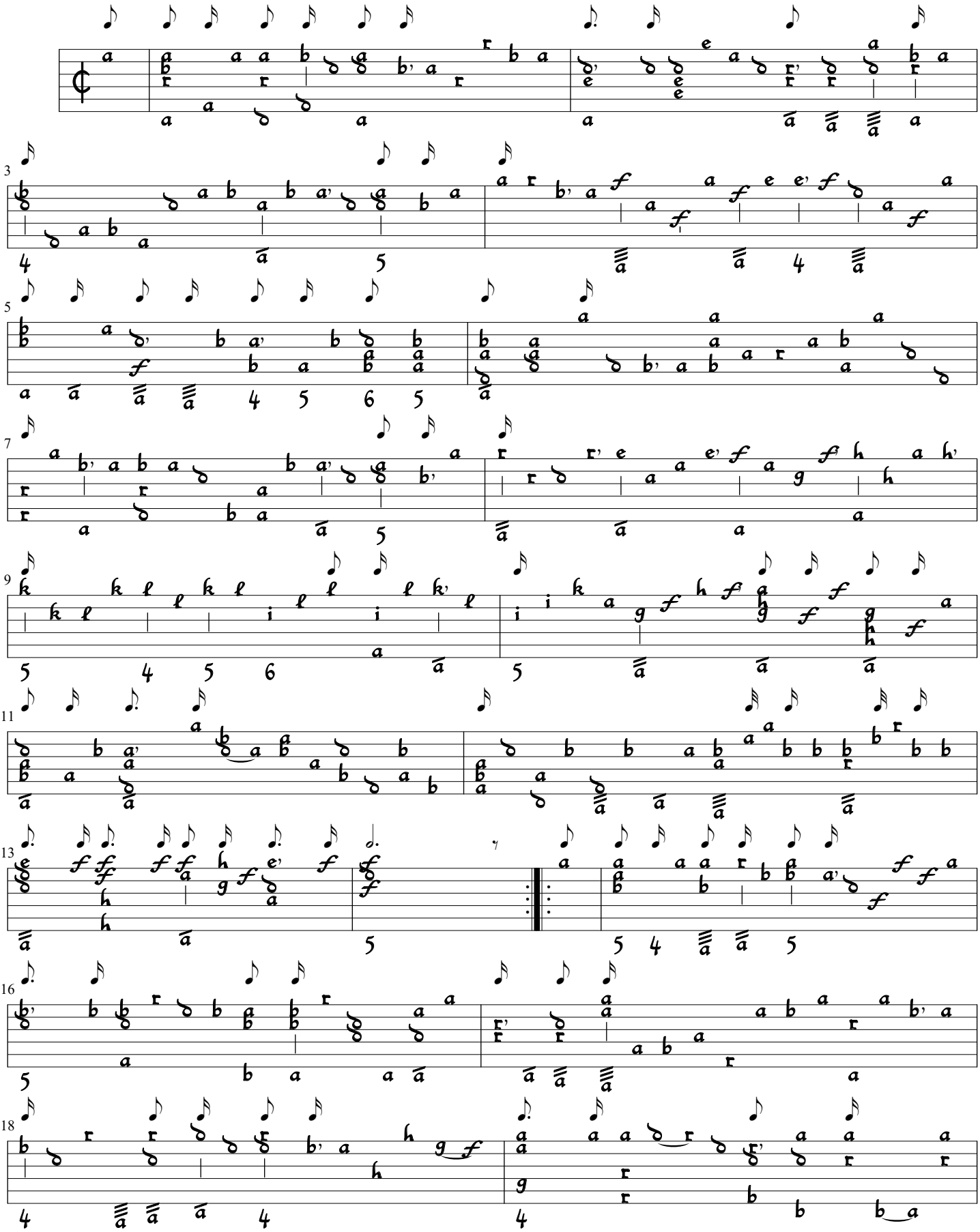


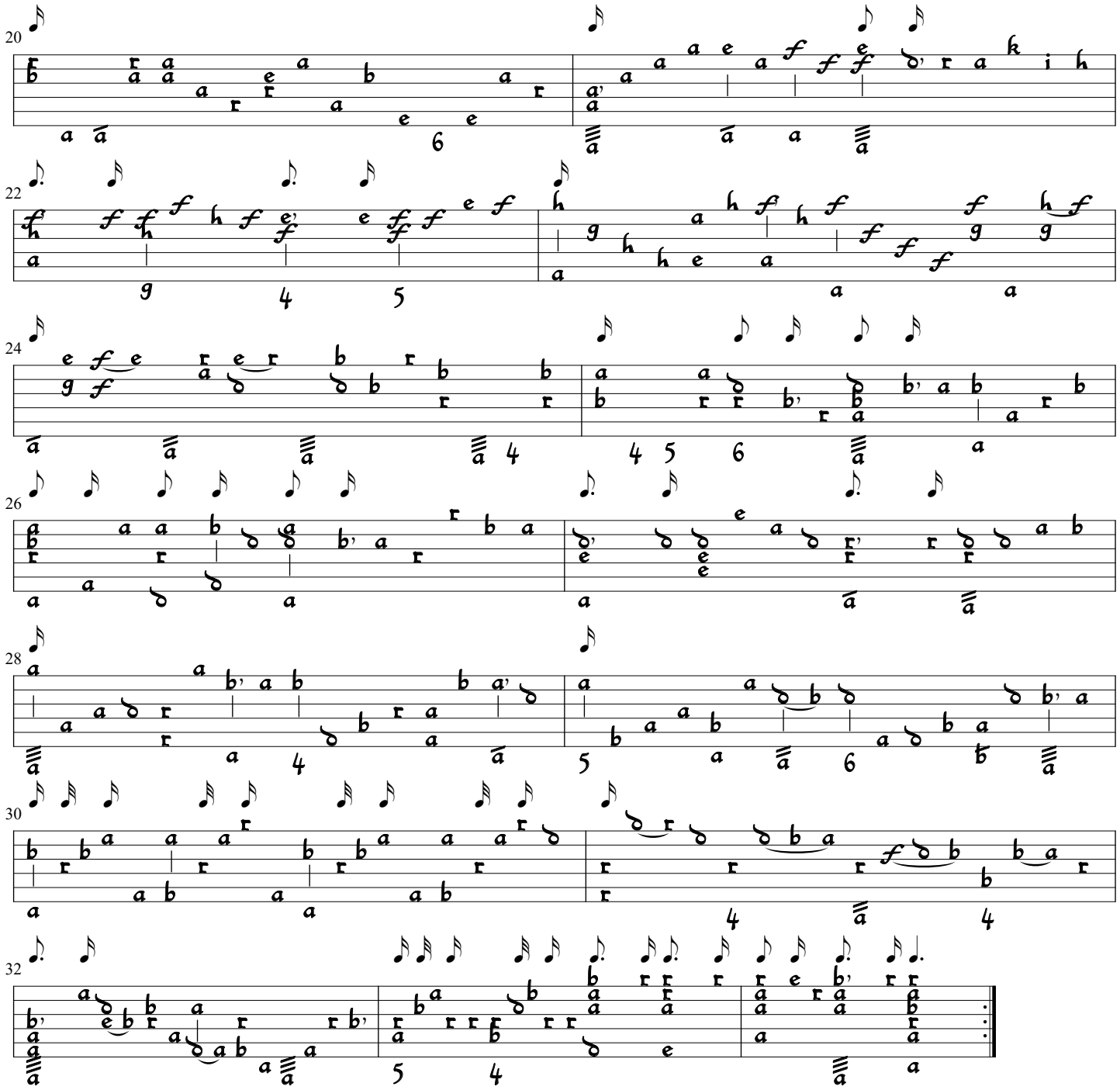

21
24
27
30
32
35
37
40
43


46
49
52
55
57
60
63
66
69

Sonata 51 in Gm
i. Allem[ande]

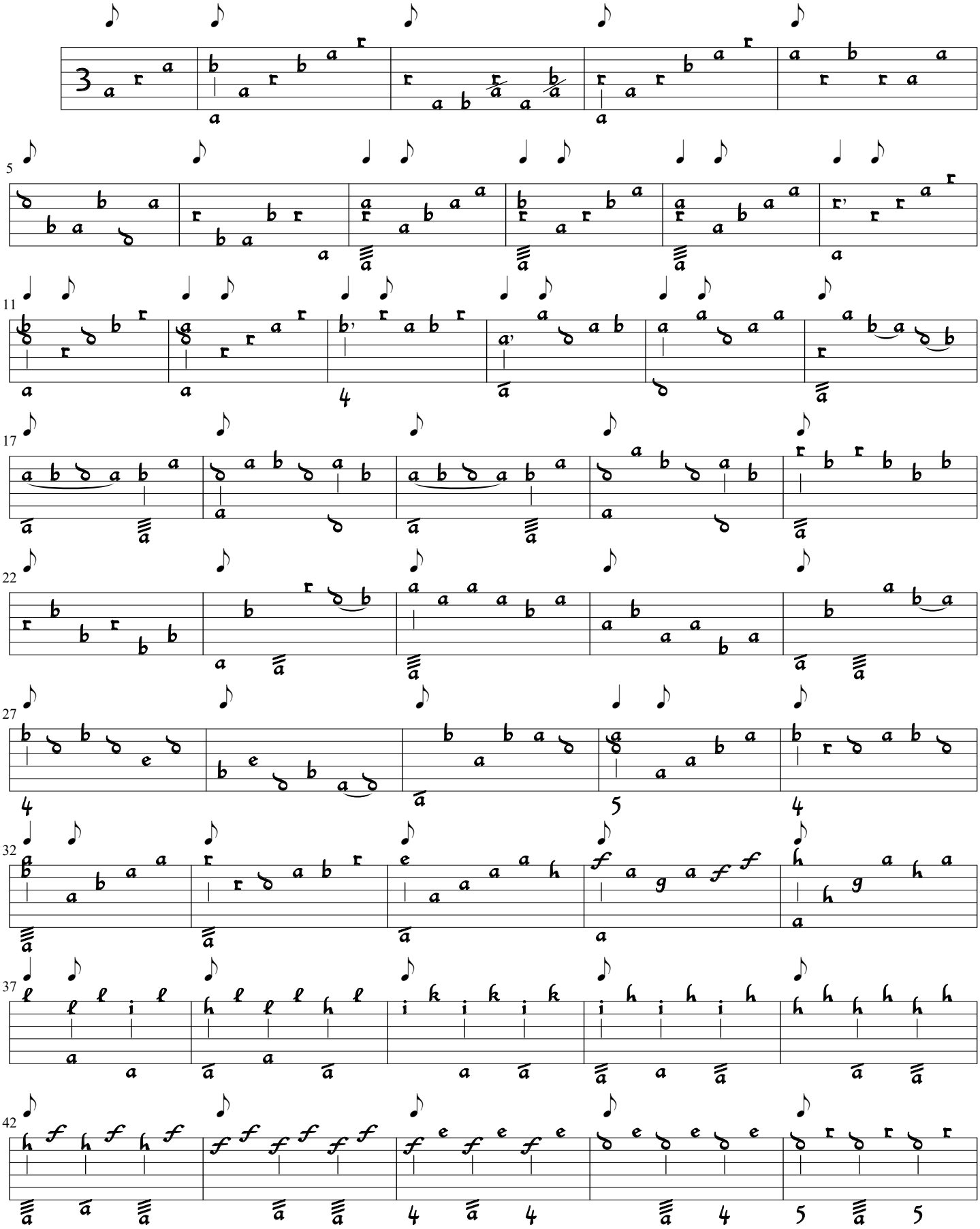
Sylvius Leopold Weiss
(Dresden 2841-4, p. 251)

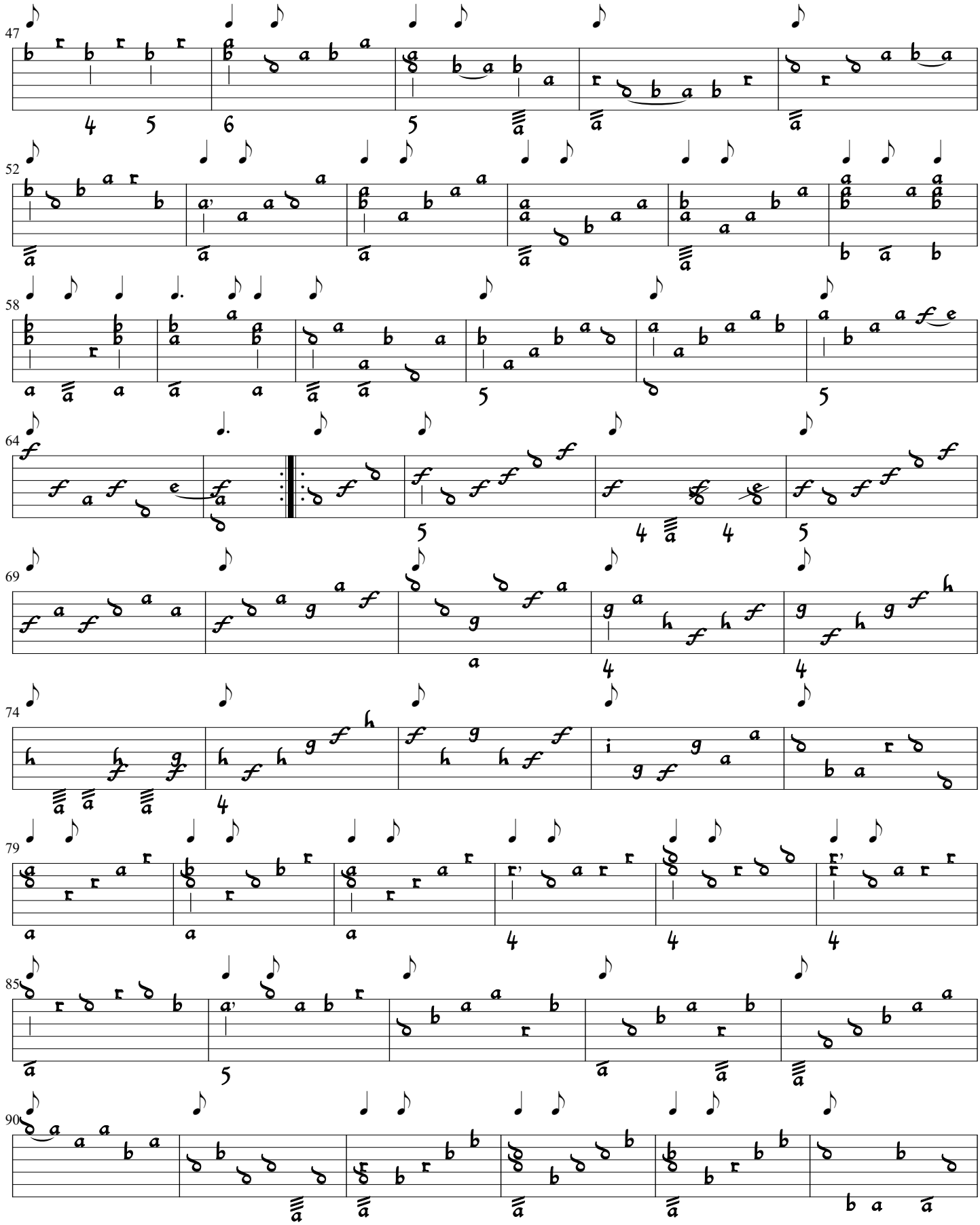


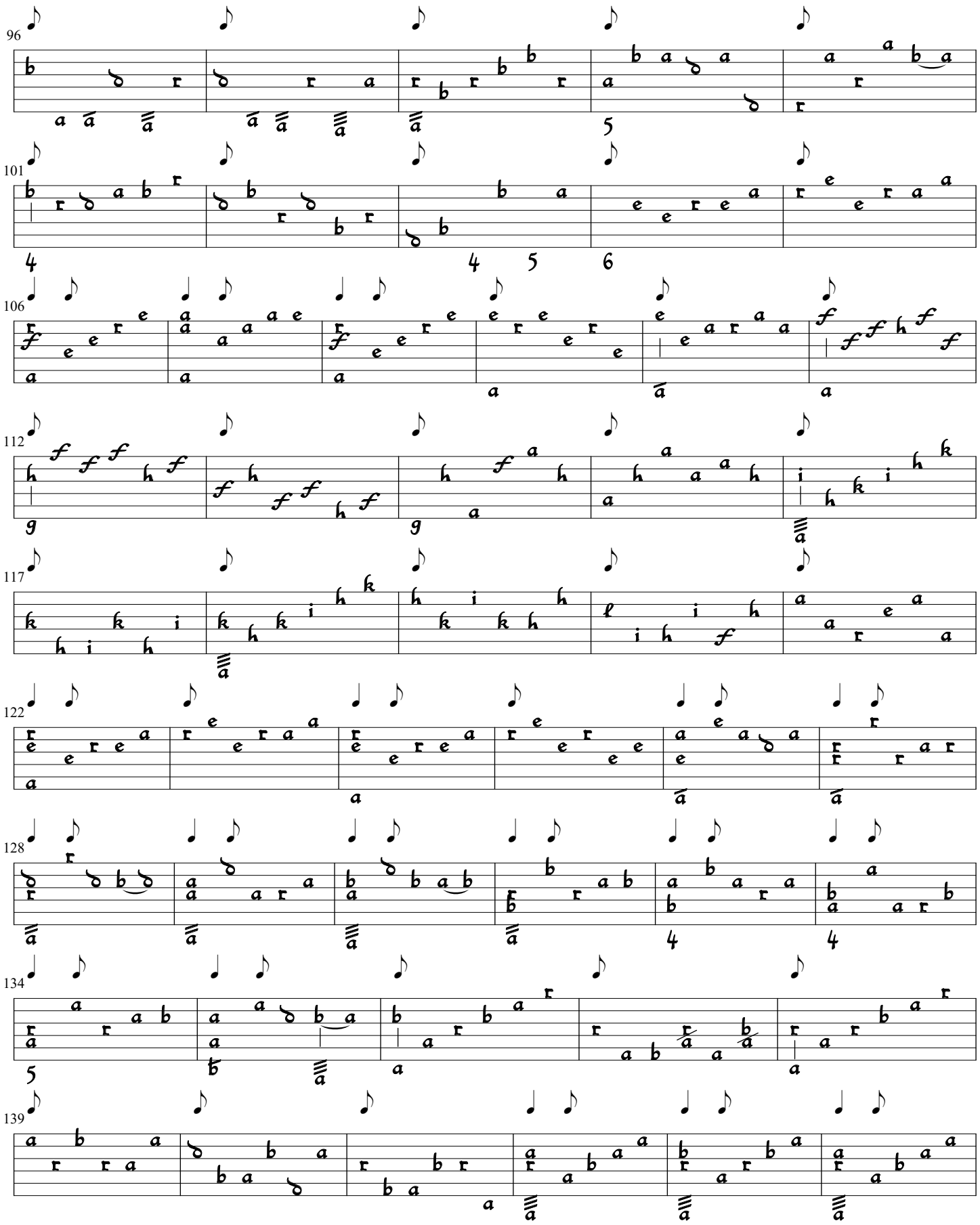


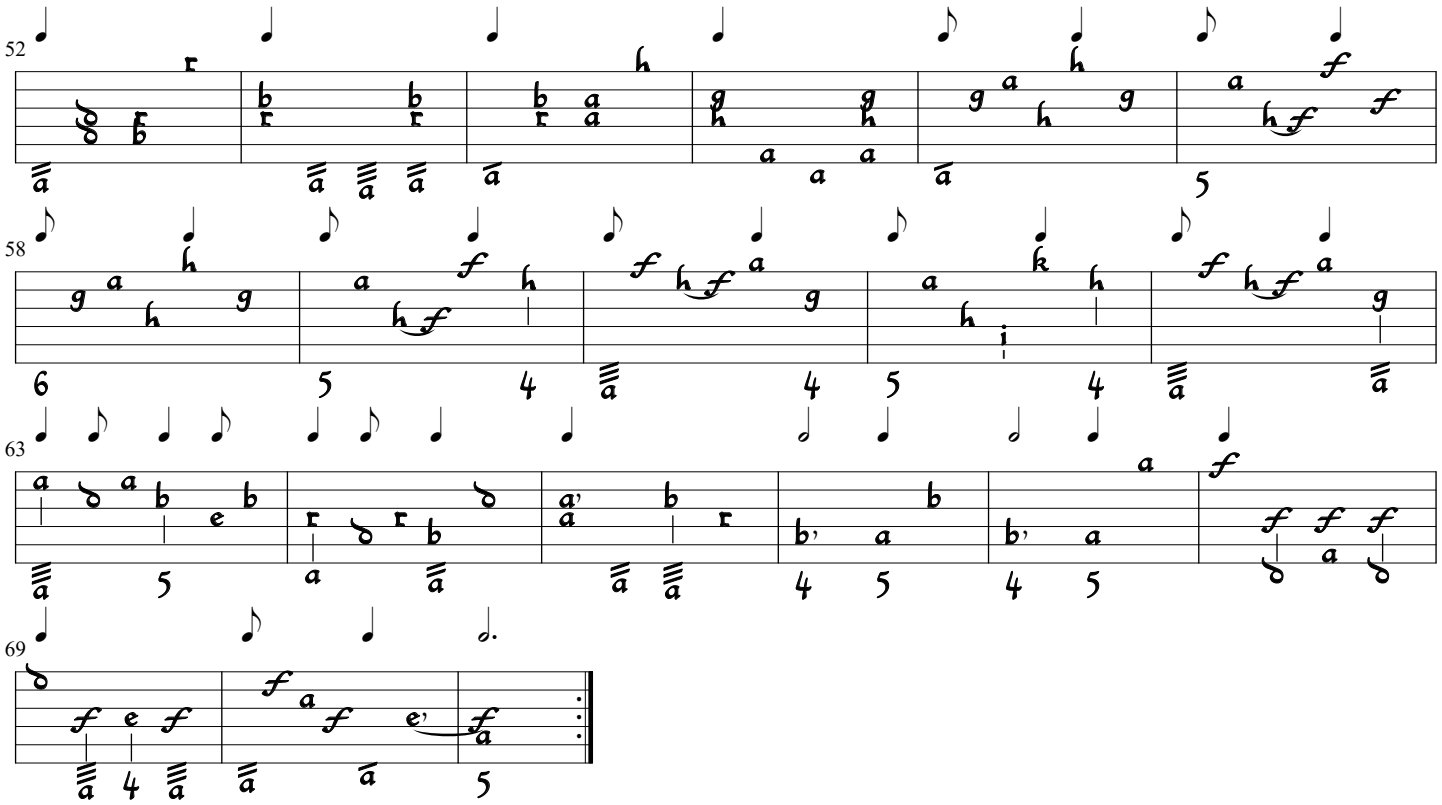
ii. Cour[ante]

Sylvius Leopold Weiss
(Dresden 2841-4, p. 252 - 253)



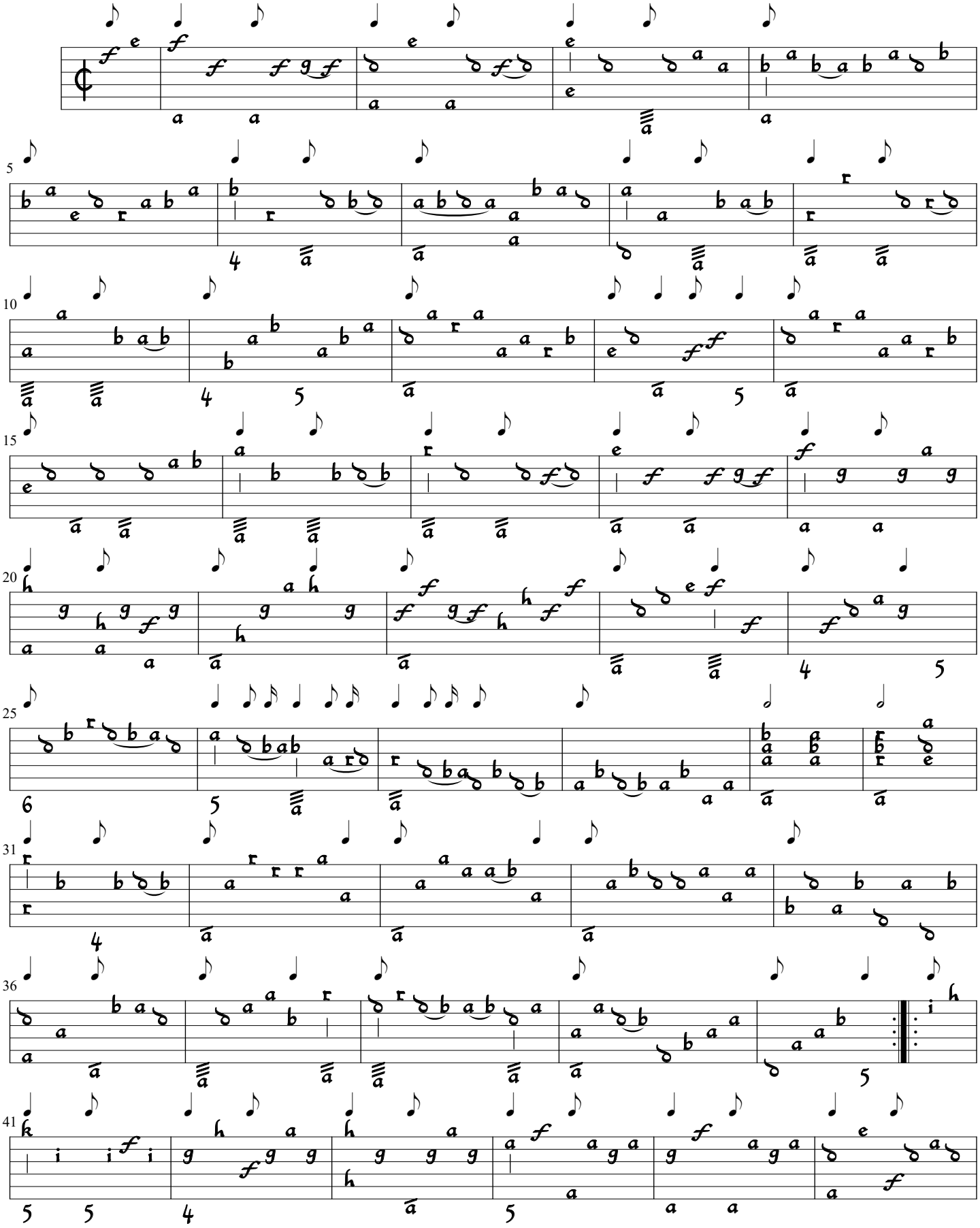


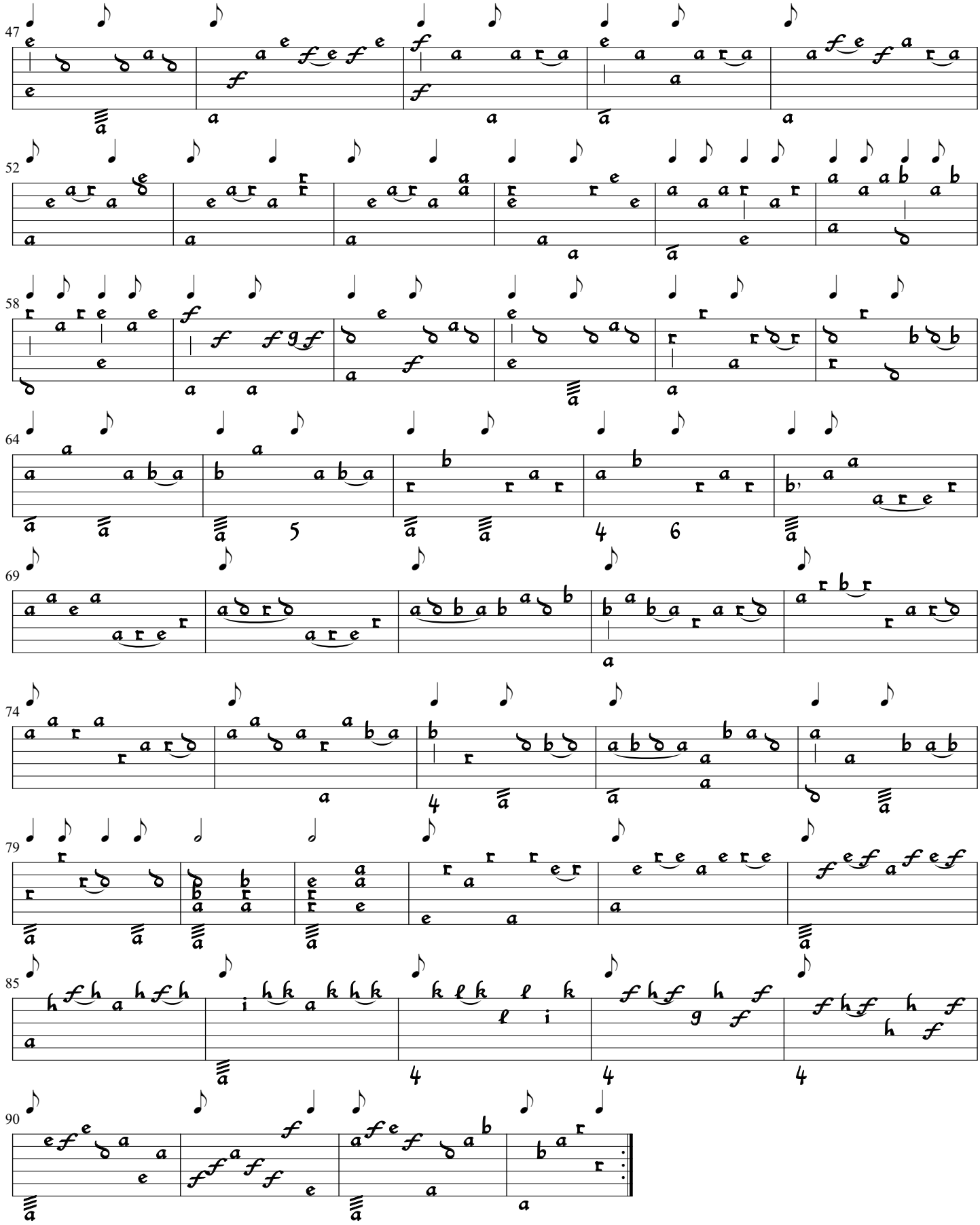




iii. Bourrée

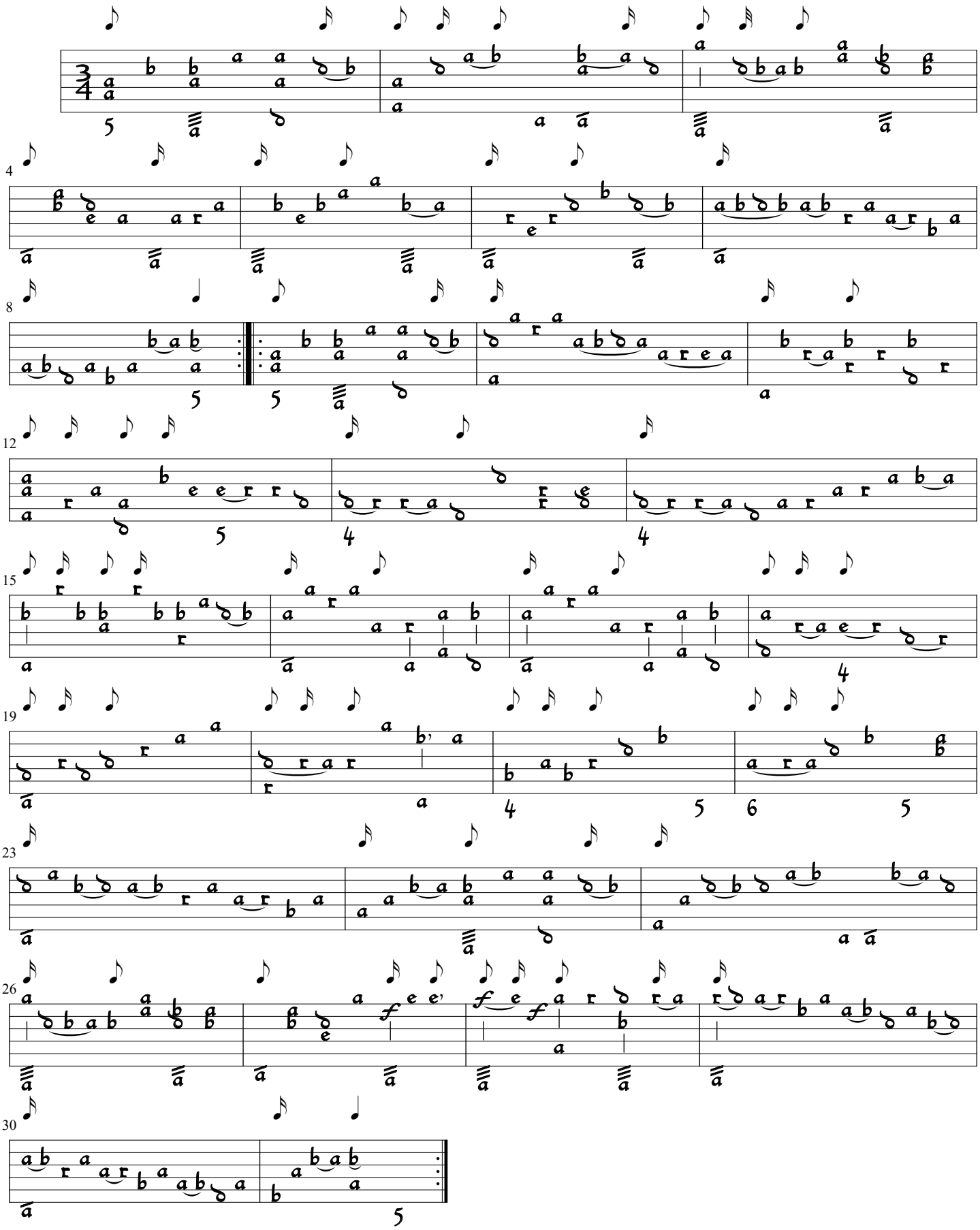
Sylvius Leopold Weiss
(Dresden 2841-4, p. 254 - 255)





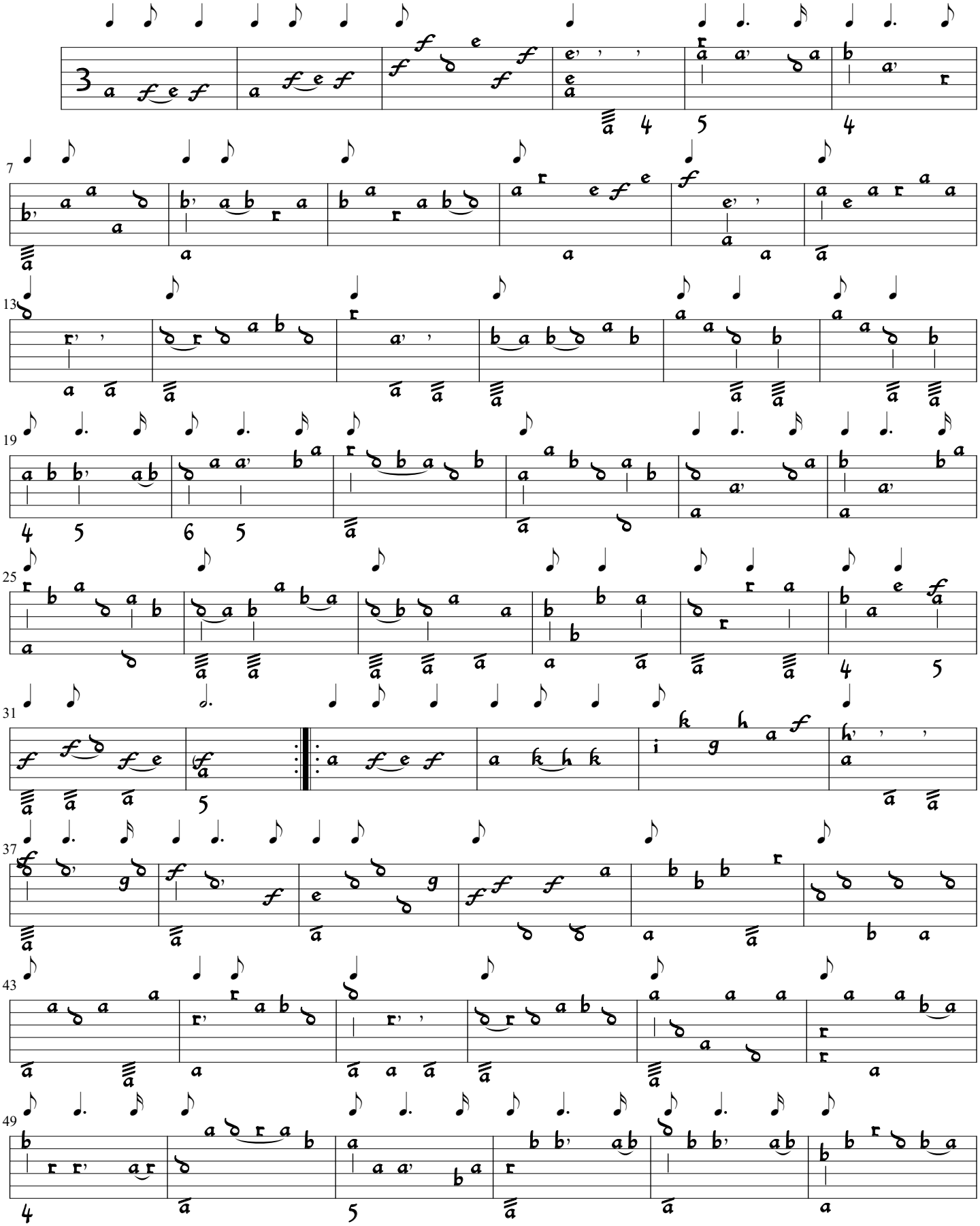
iv. Polonoise

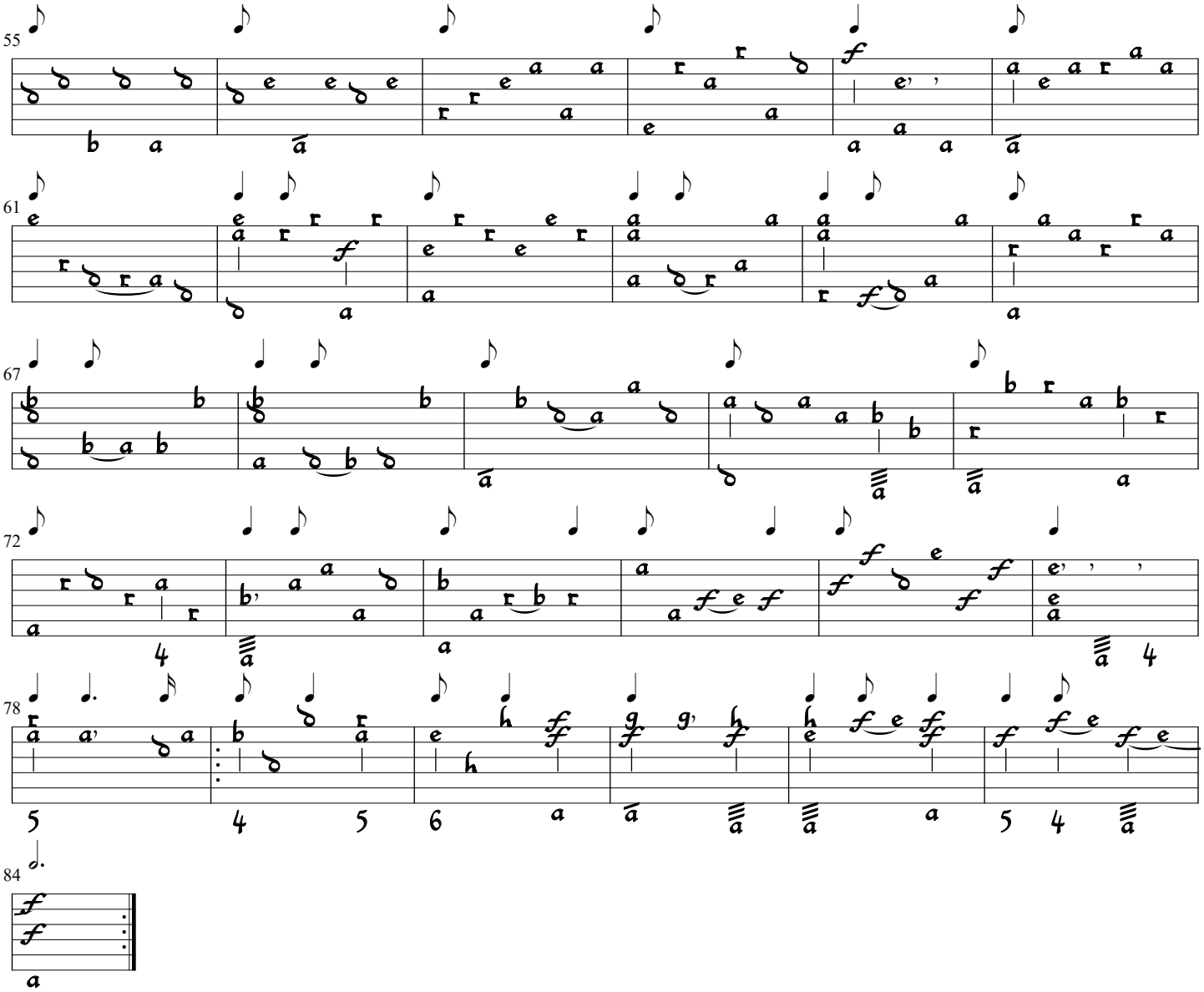
Sylvius Leopold Weiss
(Dresden 2841-4, p. 255)



v. Menuet

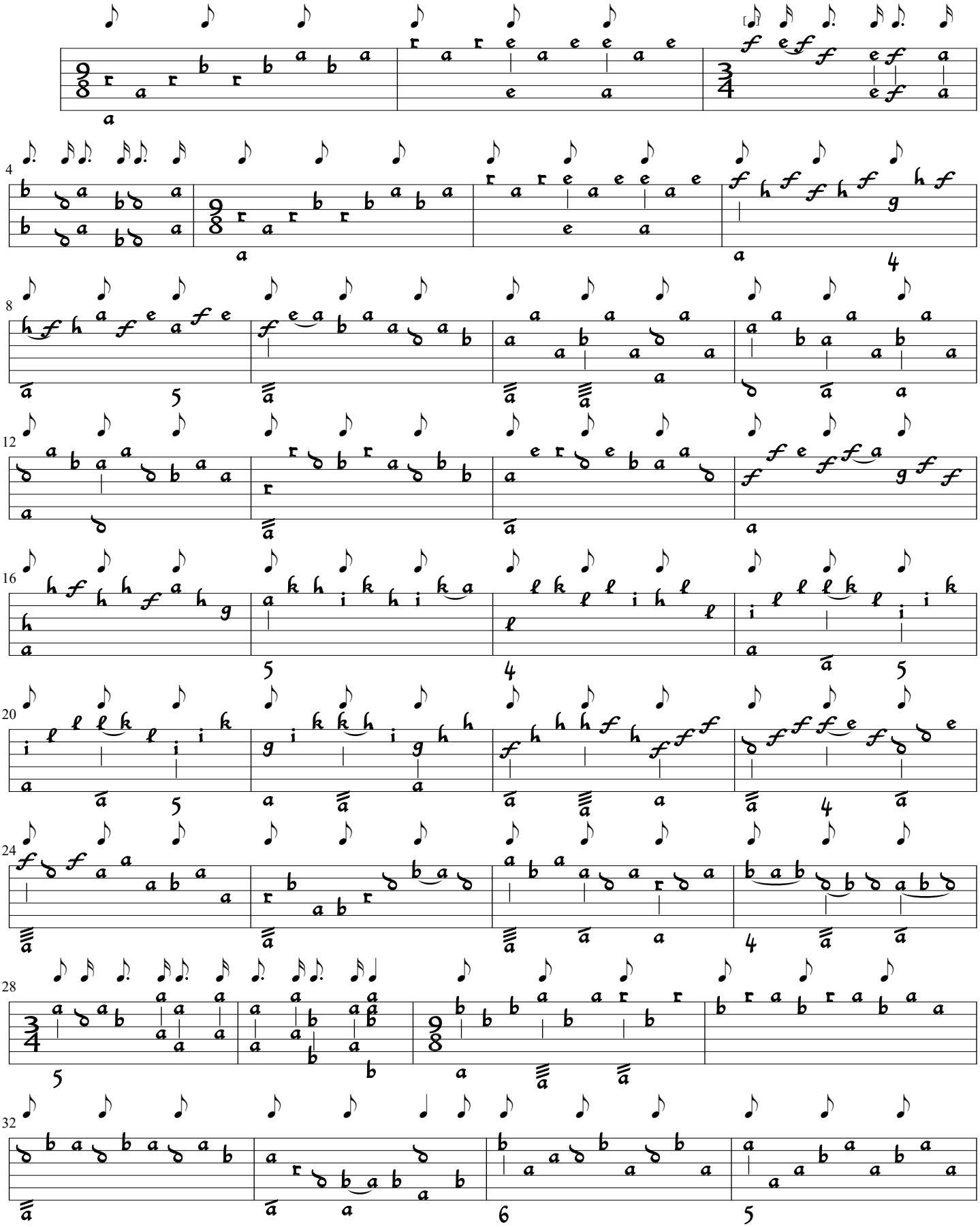
Sylvius Leopold Weiss
(Dresden 2841-4, p. 258)

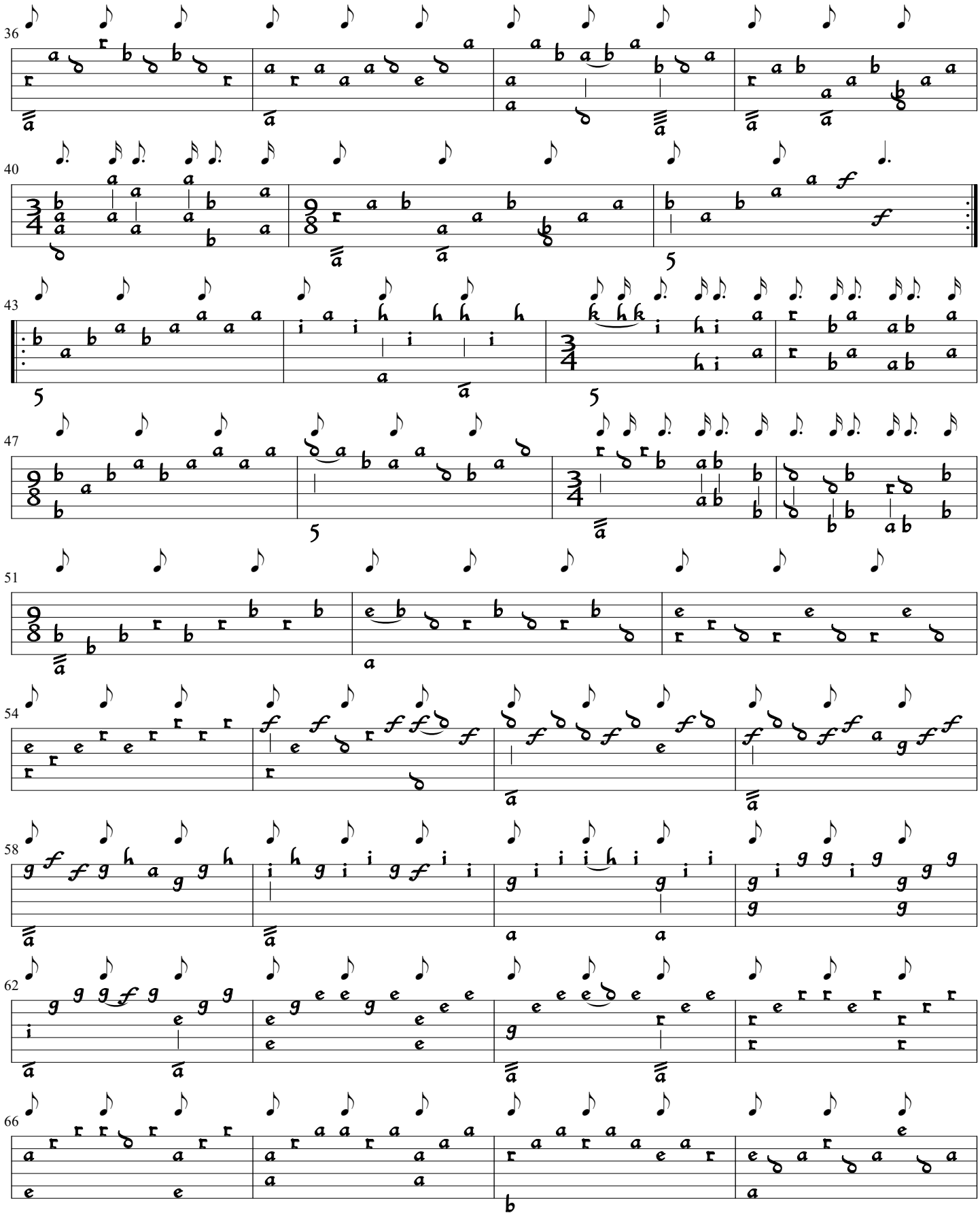


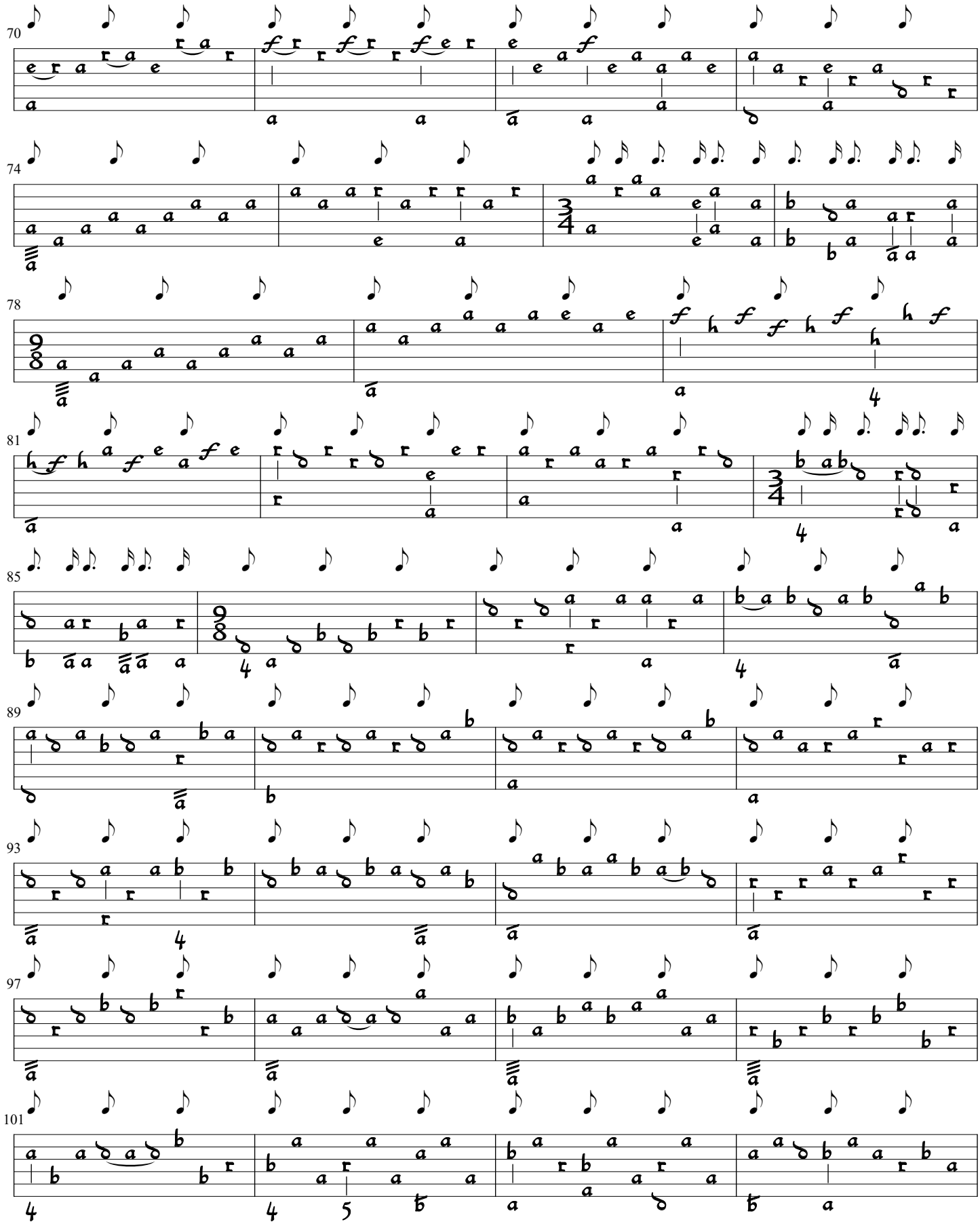


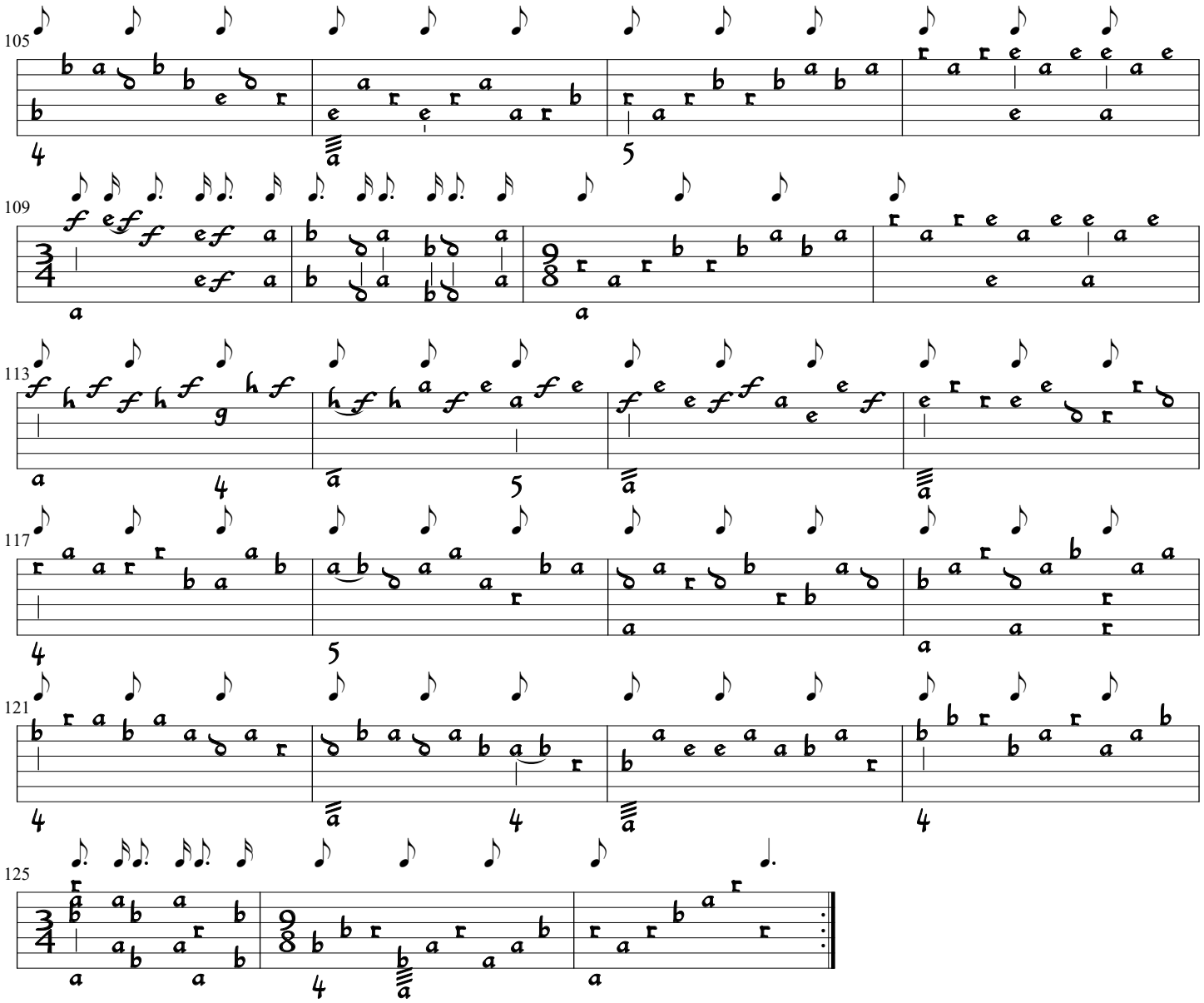
vi. Presto

Sylvius Leopold Weiss
(Dresden 2841-4, p. 256 - 257)



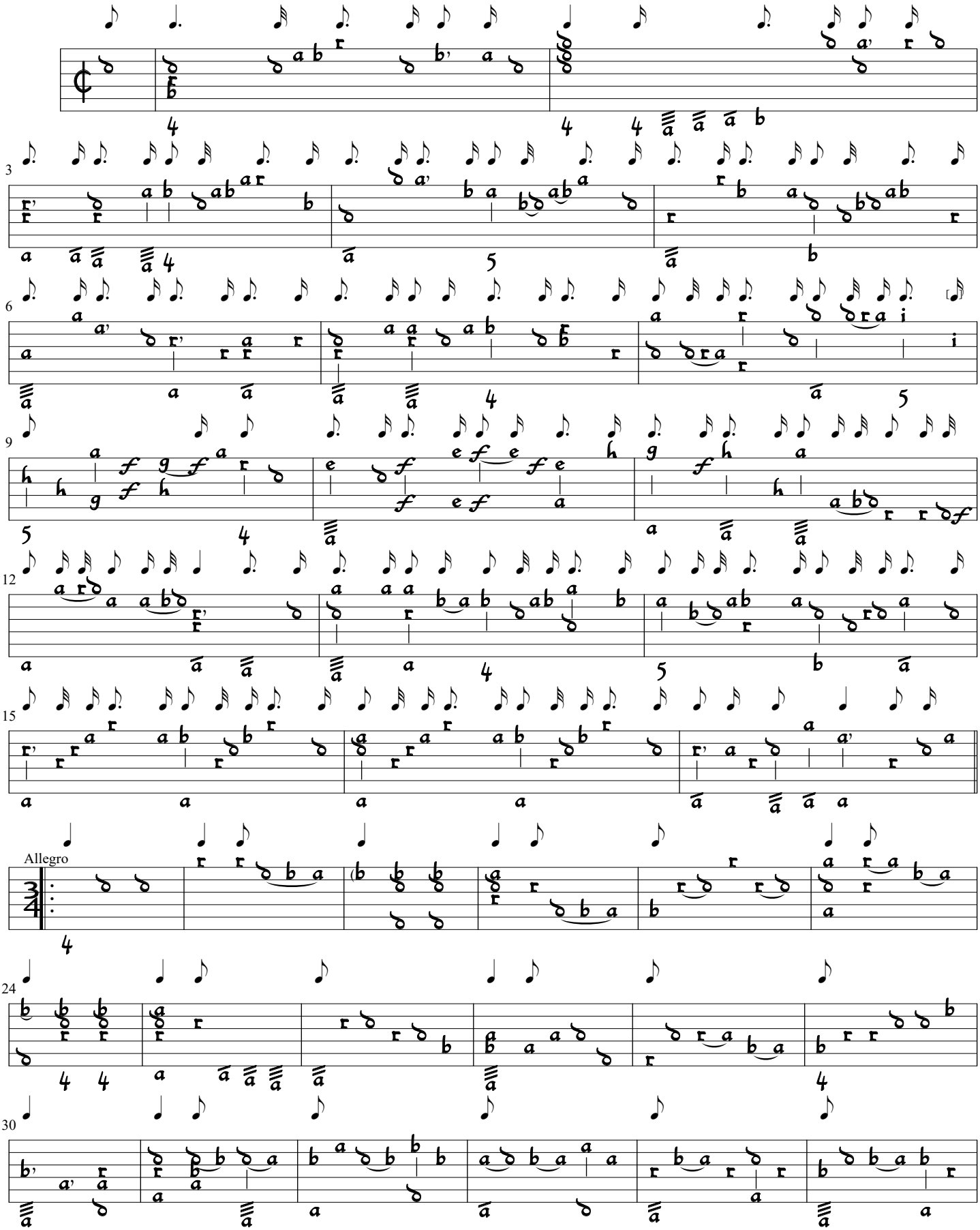

36
40
43
47
51
54
58
62
66

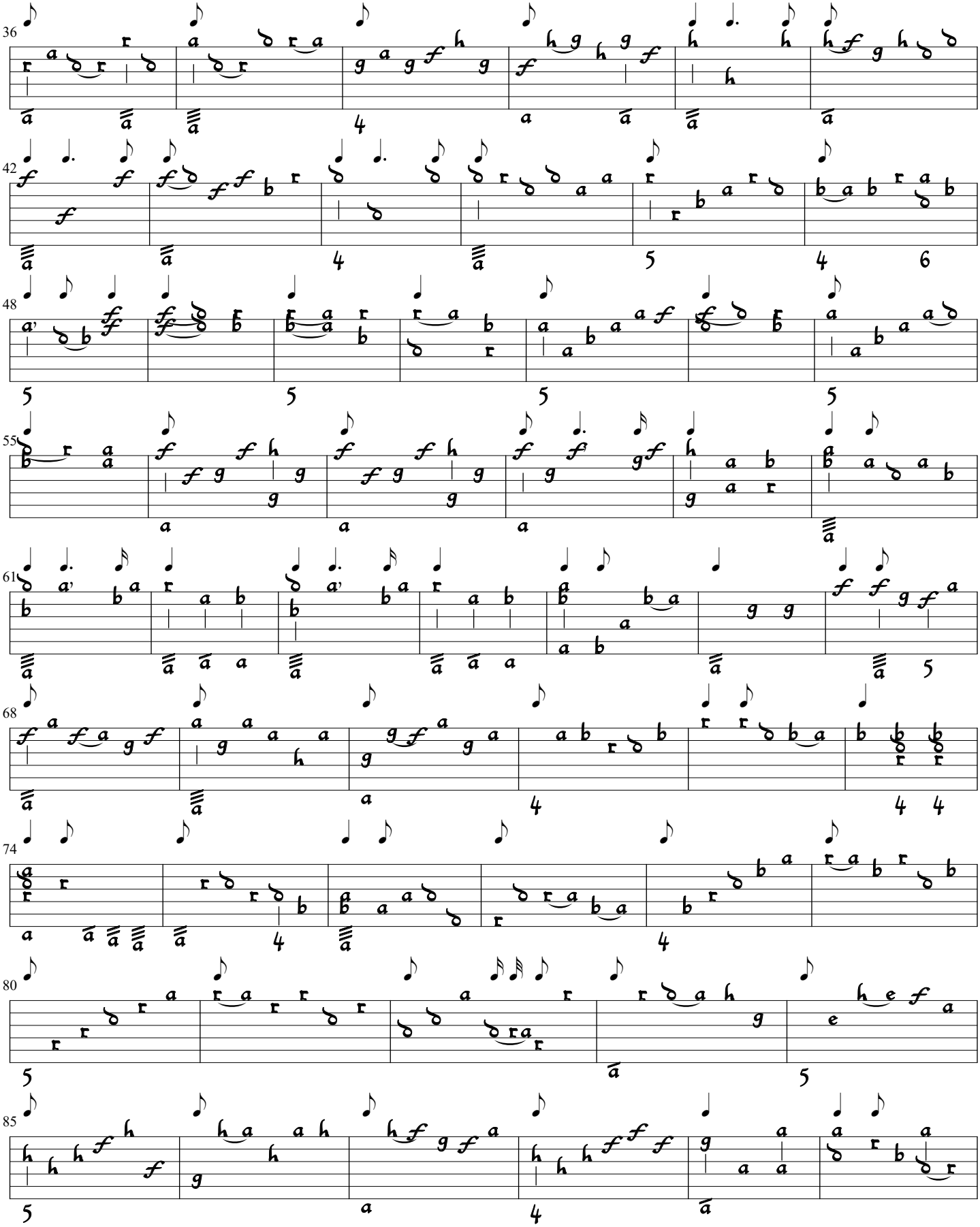

70
74
78
81
85
89
93
97
101

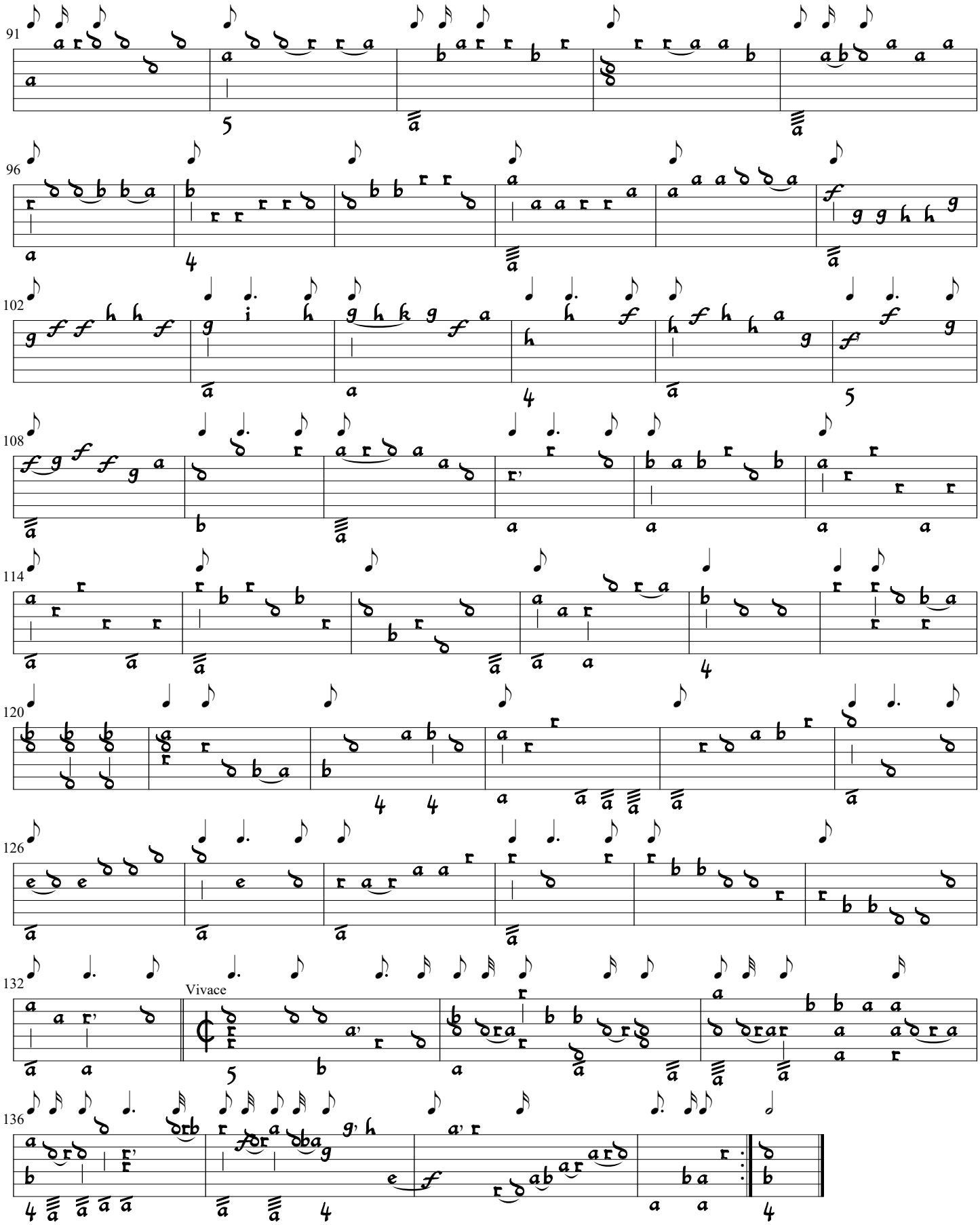

105
109
113
117
121
125

Sonata 52 in Cm
i. Ouverture Largo

Sylvius Leopold Weiss
(Dresden 2841-5, p. 278 - 279)

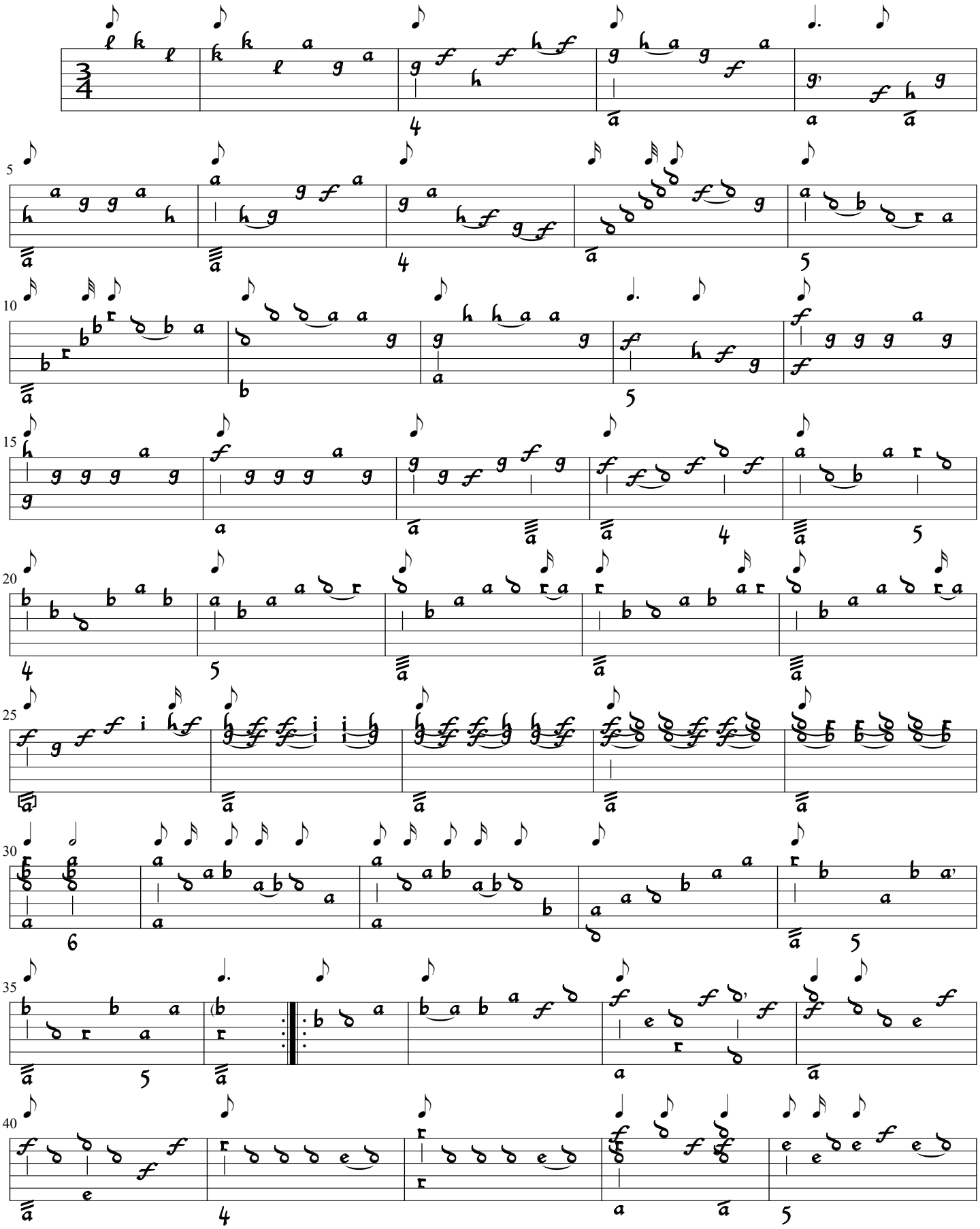


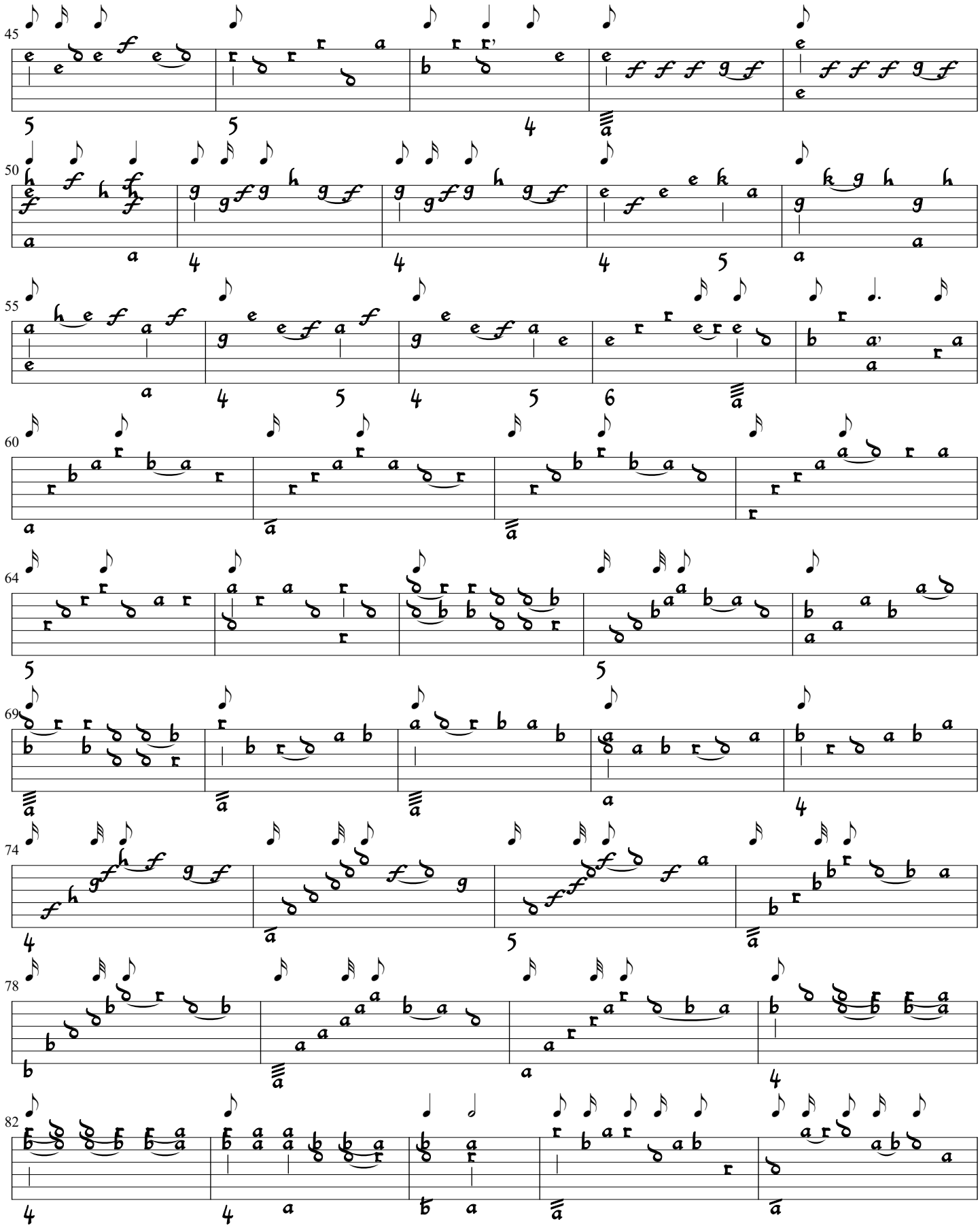


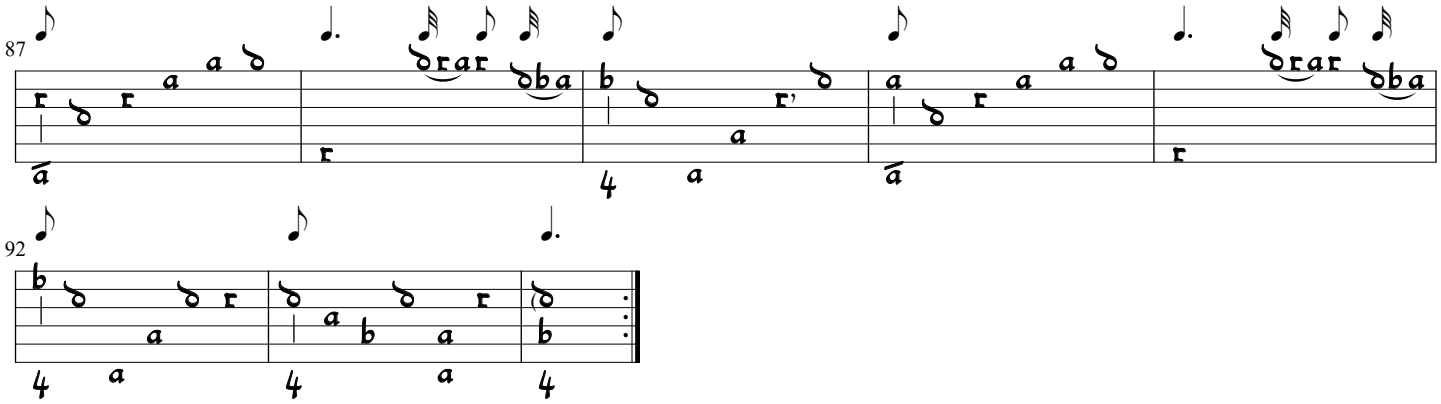

91
96
102
108
114
120
126
132
Vivace
136

ii. Cour[ante] assai moderato

Sylvius Leopold Weiss
(Dresden 2841-5, p. 280 - 281)

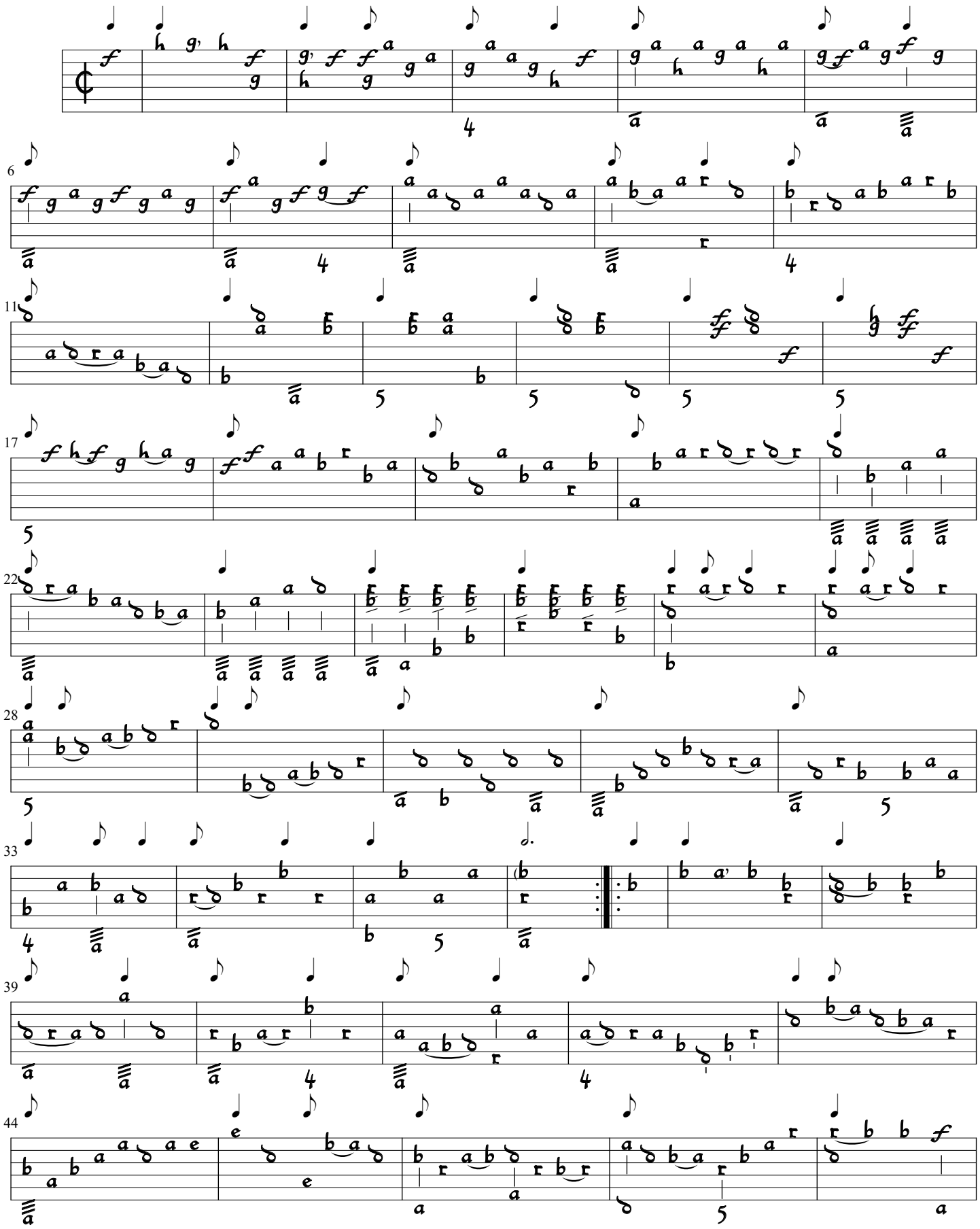


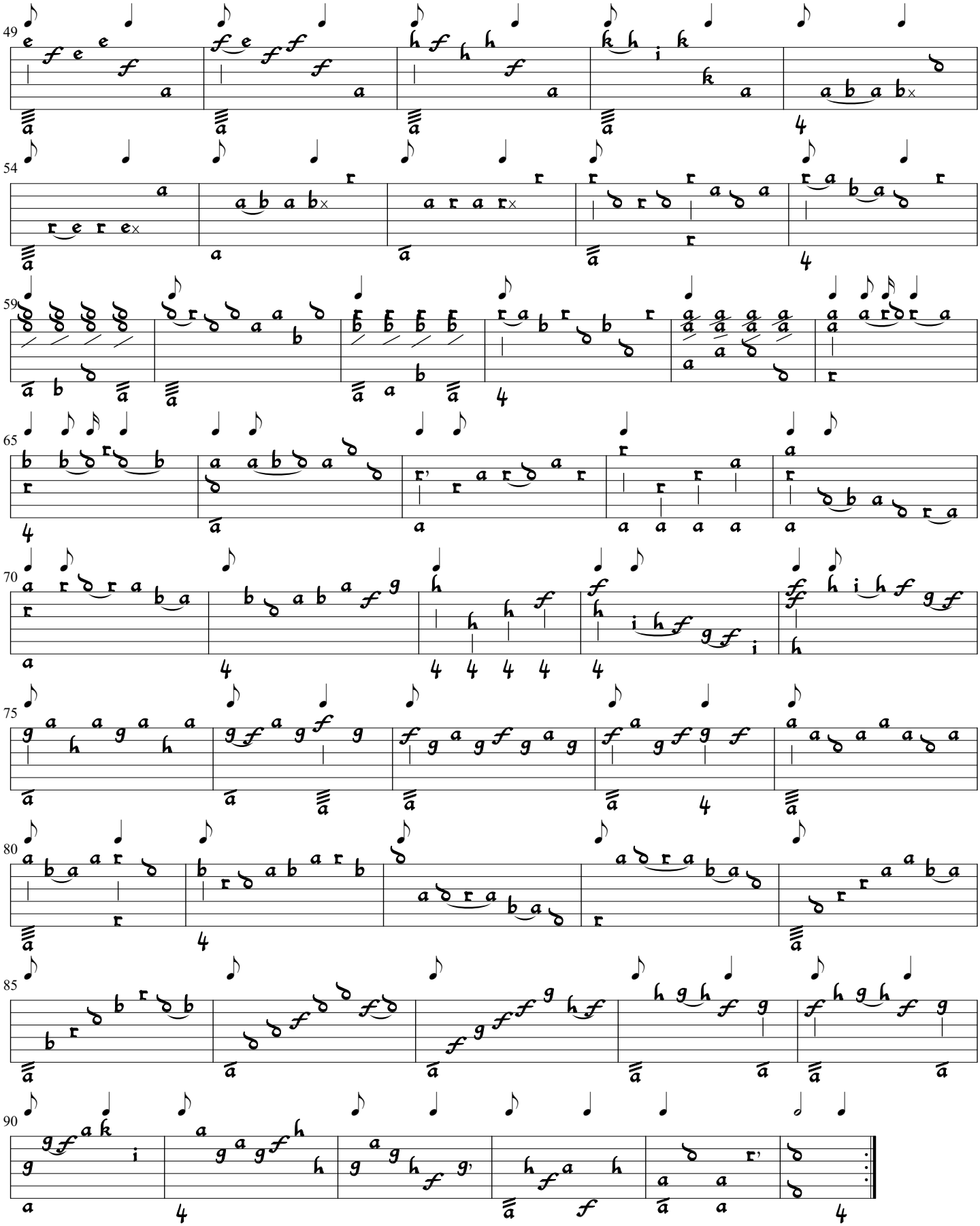




iii. Bourrée

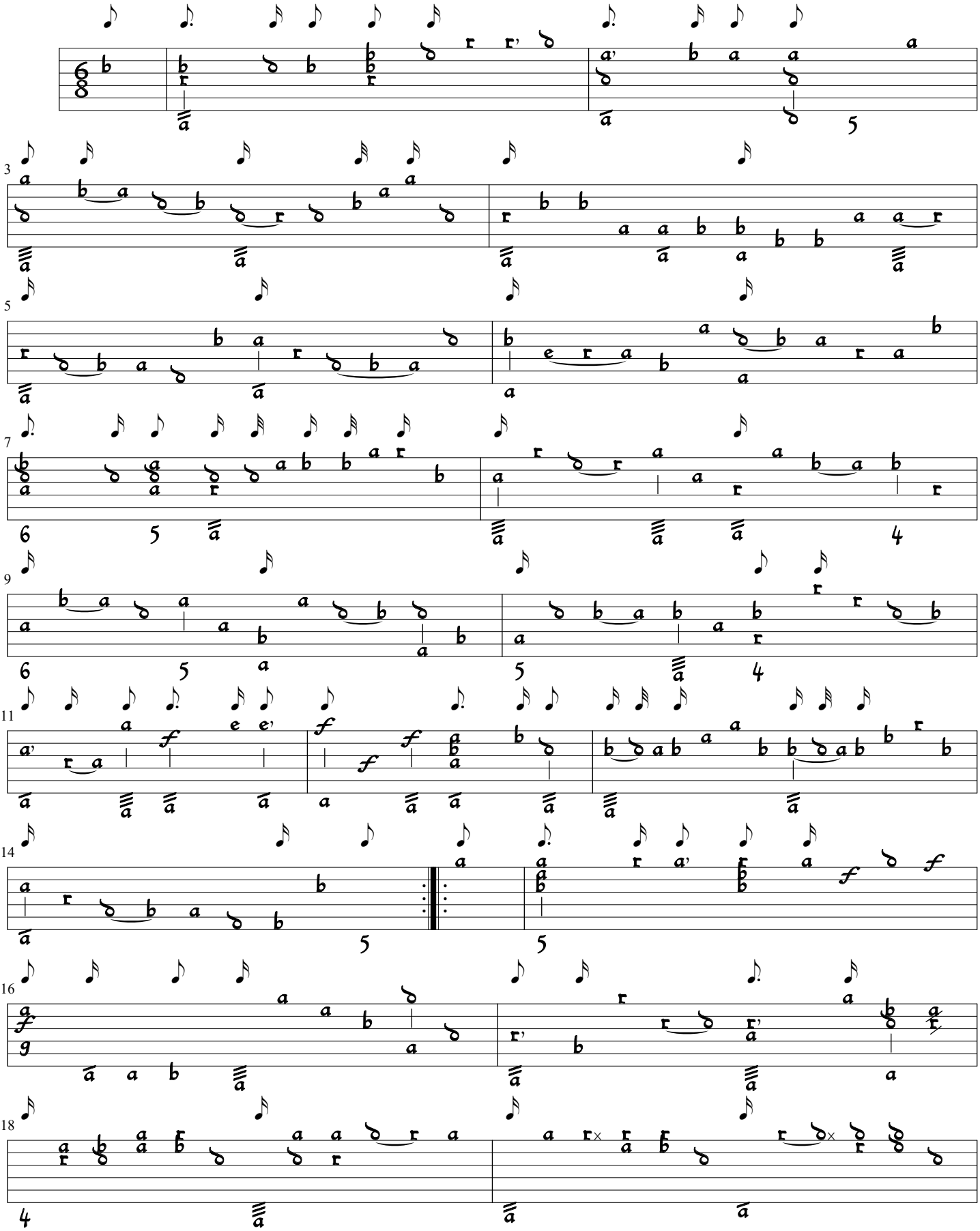
Sylvius Leopold Weiss
(Dresden 2841-5, p. 282 - 283)

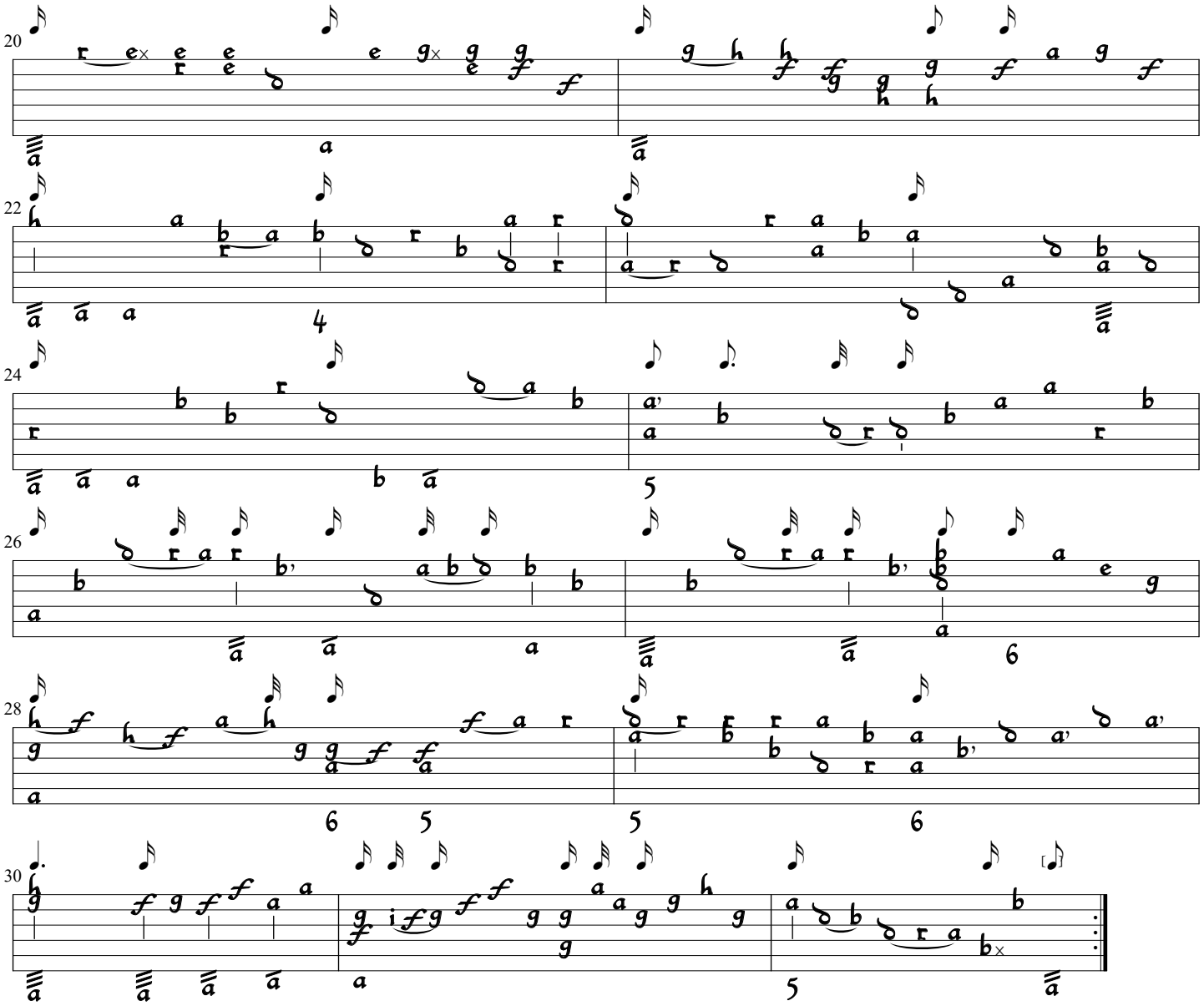




iv. Siciliana

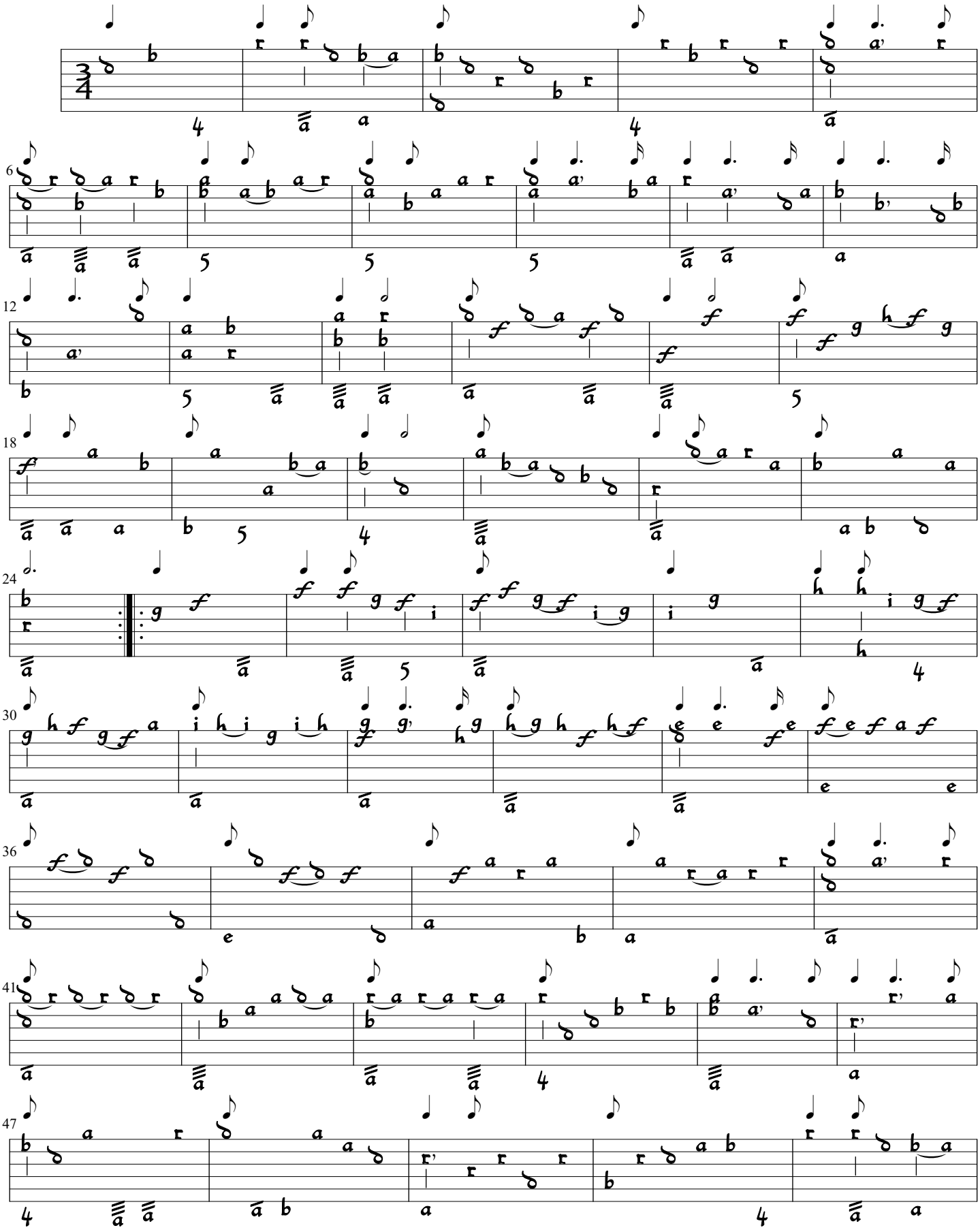
Sylvius Leopold Weiss
(Dresden 2841-5, p. 284)

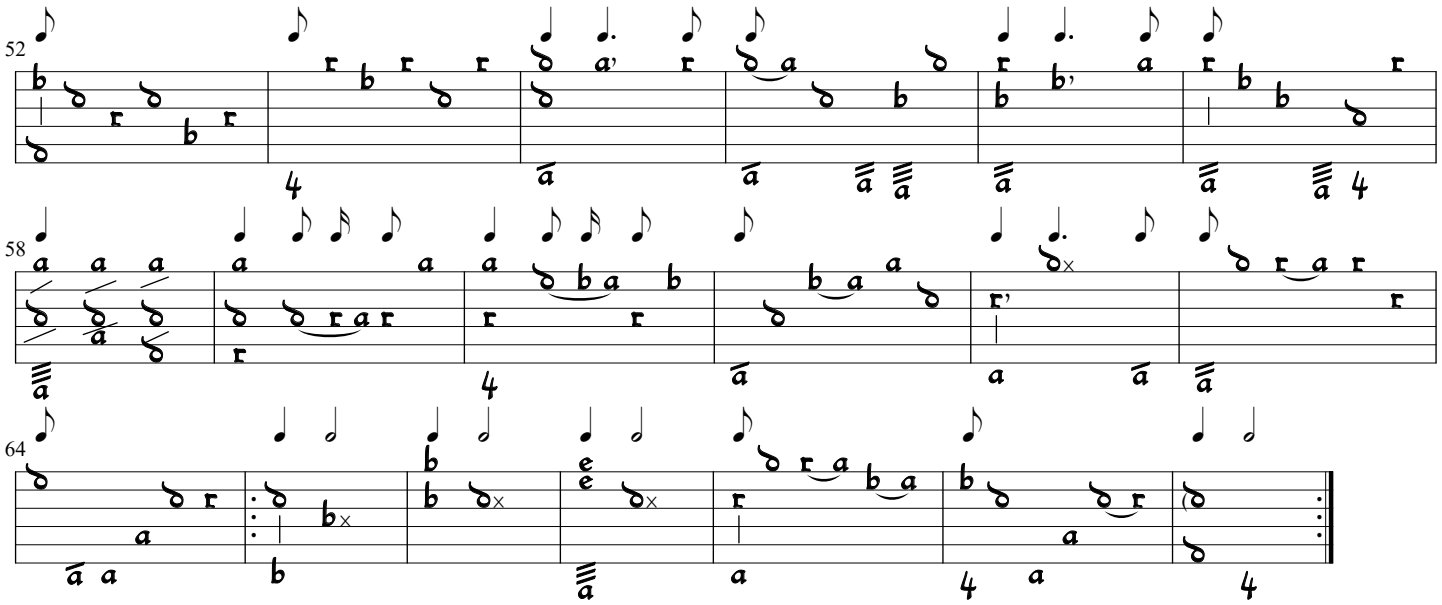


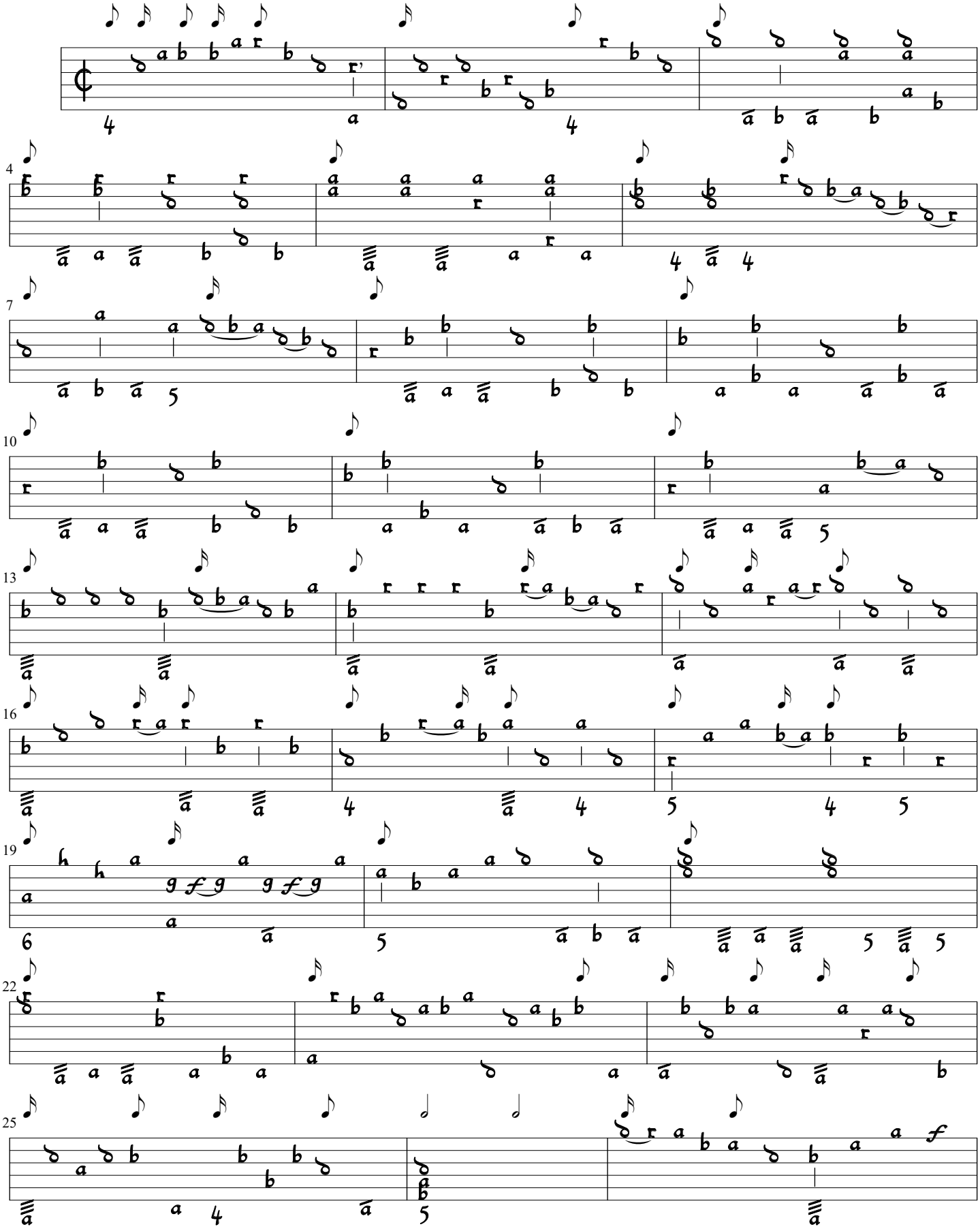
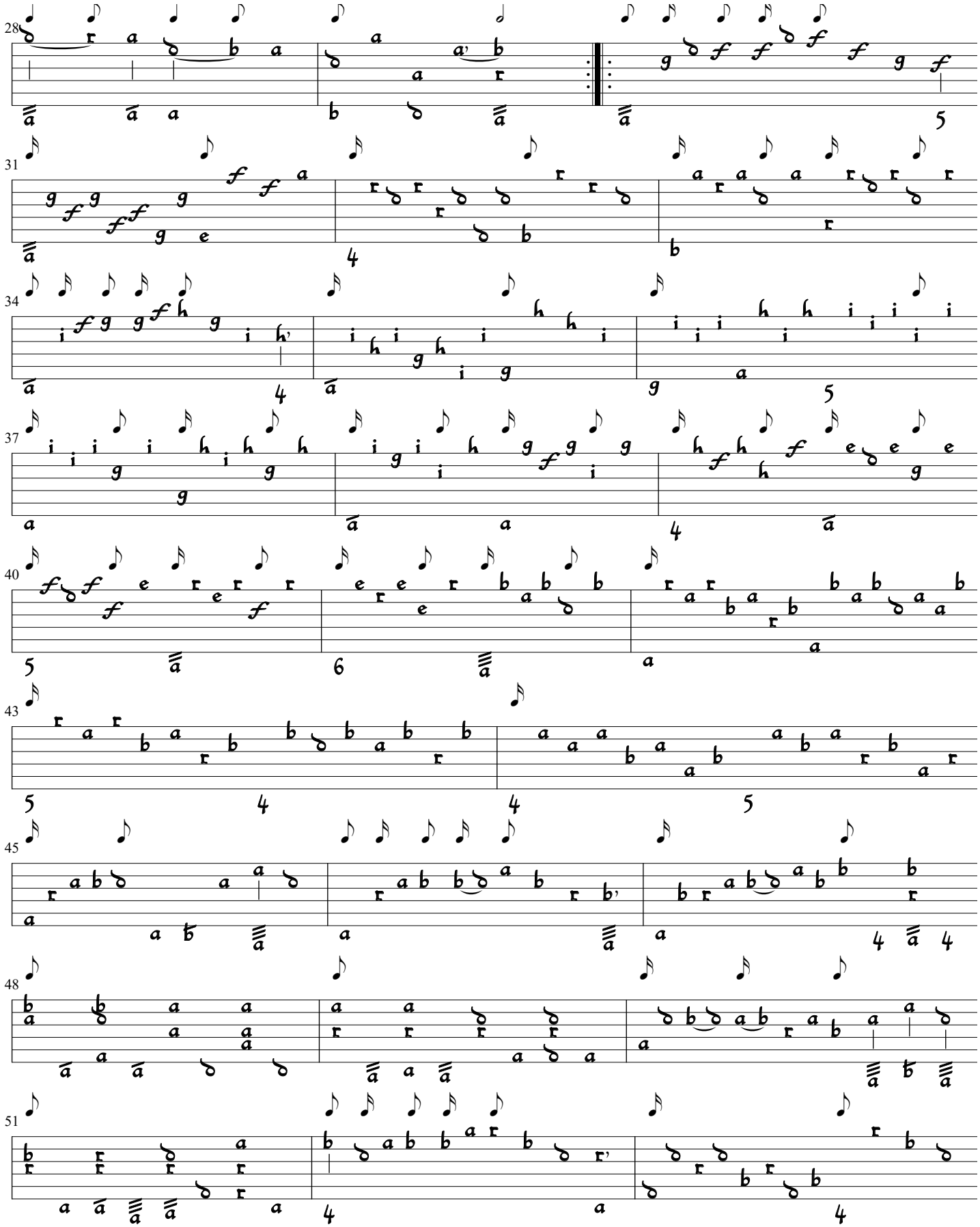
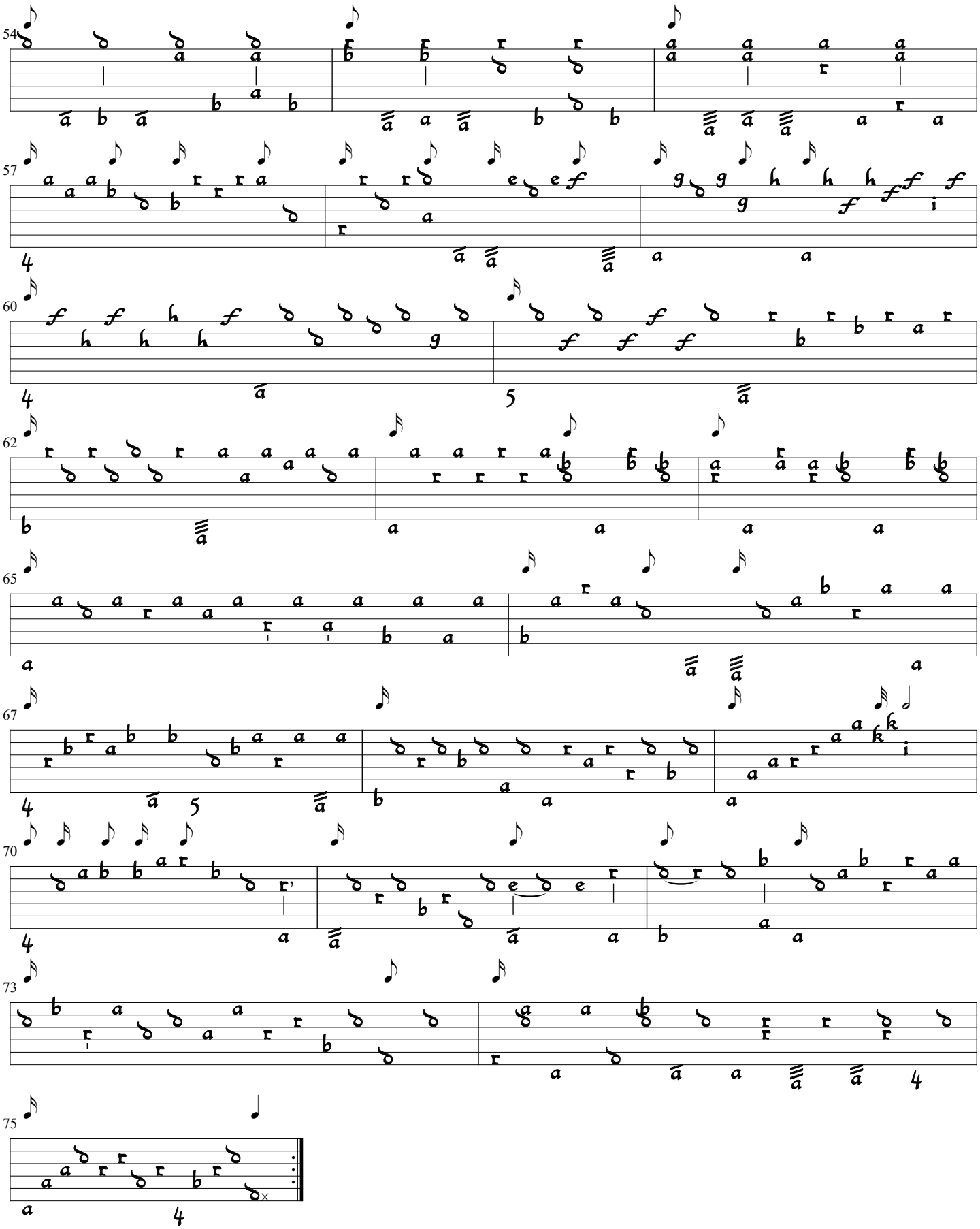


v. Men[uet]

Sylvius Leopold Weiss
(Dresden 2841-5, p. 285)





vi. Presto

Sylvius Leopold Weiss
(Dresden 2841-5, p. 286 - 287)